THE ART OF DISNEY ZOOTOPIA 2

By Kalikolehua Hurley

Foreword by Jared Bush, Byron Howard, and Yvett Merino

THE ART OF DISNEY ZOOTOPIA 2

THERE'S A NEW ANIMAL IN TOWN.

Judy Hopps and Nick Wilde are back on the scene as they set out across the city of Zootopia following a twisting trail that turns the mammal metropolis upside down. This case takes the duo to unexpected new parts of town where their growing partnership is tested like never before.

Filled with beloved characters, theatrical adventure, and a pun around every corner, this endlessly entertaining behind-the-scenes look at Walt Disney Animation Studios' animated *Zootopia 2* shares with readers colorful concept art, storyboards, character designs, and insights from the creative minds behind Judy and Nick's slithering tale of adventure and mystery.

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SAN FRANCISCO

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FOREWORD

A new film, new mysteries, and a horse mayor

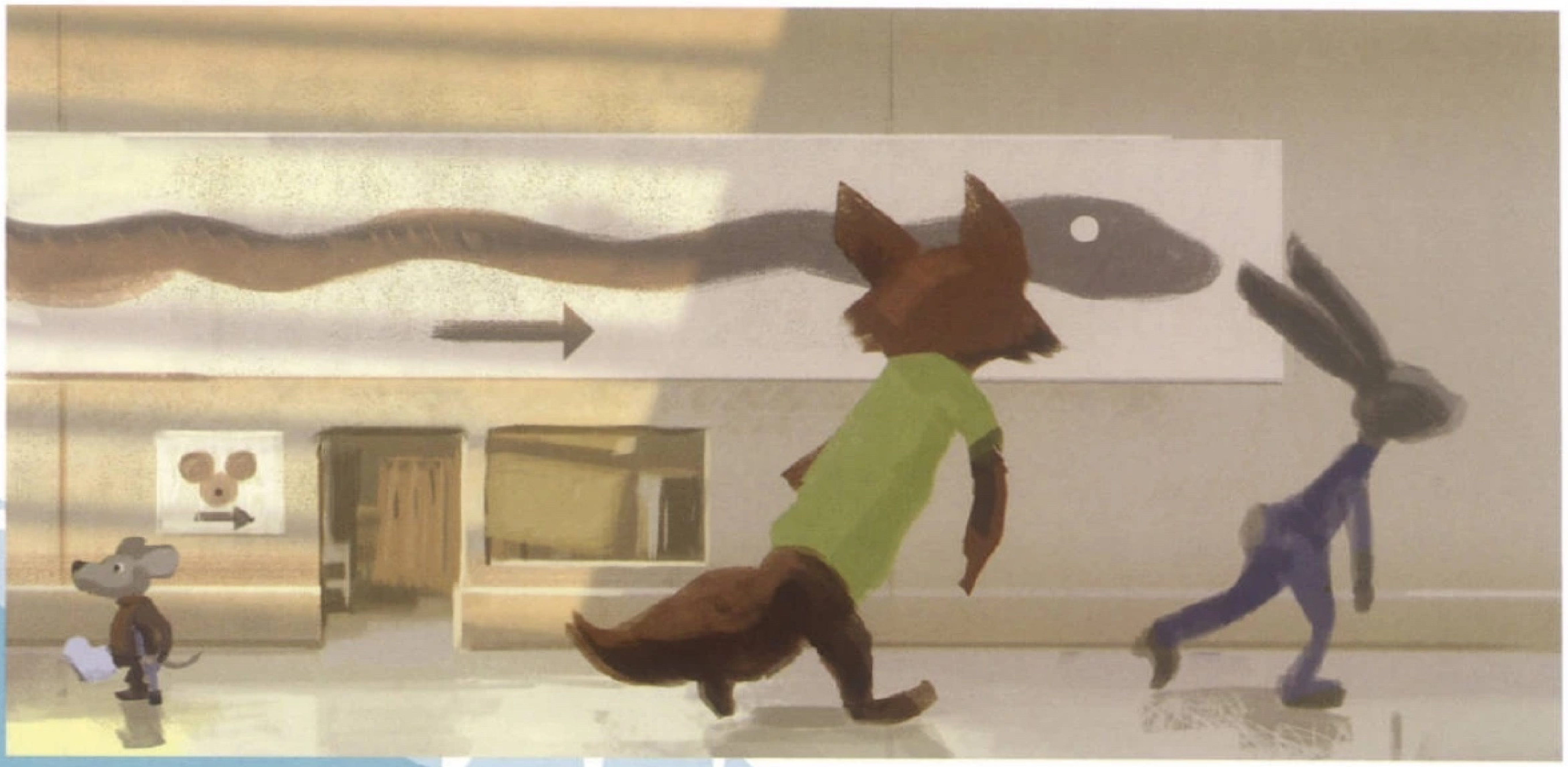
So much has changed since *Zootopia* was released to the world in 2016, and yet so many things are still the same. When we first thought about continuing Judy and Nick's journey, we started by imagining where a new story could take them, what they'd learn about each other, and what they'd learn about themselves. Our bunny and fox duo ended the first film as true partners on the force, but what does that mean for their dynamic moving forward? Are they just one-hit wonders, or do they have what it takes to make it in the long run? Will a partnership made up of such different characters survive an even greater challenge? And most importantly, if a bunny and a fox walk into a reptile bar and accidentally detach a lizard's tail, who'd get stuck holding it? All these critical questions had to be figured out, but what we knew for sure was we couldn't wait to jump back into this ridiculous world of animals.

The fact that *Zootopia 2* is a partner story is fitting. For more than a century, Walt Disney Animation Studios has been built on a foundation of partnership and collaboration. Hundreds of people, from all walks of life, working together and bringing their different perspectives and skill sets is the only way these crazy huge films ever get done. And we thrive on it.

Over the past fifteen years, our director/producer trio has creatively joined forces time and time again. We trust each other, we respect one another, and we know that each person's different superpowers are a complement to the rest. We also make fun of those differences without mercy (Jared's tiny baby feet, for instance). Every journey we go on continues to show us that, while we are very similar in so many ways, it is often our distinct points of view that elevate our stories the most. We approached *Zootopia 2* with that philosophy in mind, for us and for the entire crew, all with the goal of telling a story full of fun, entertainment, heart, and optimism for this complex world that we all share.

In the center of our Burbank headquarters is a map of the world covered in hundreds of colorful pins, each representing where everyone here at Disney Animation was born. It is a vibrant celebration of the tapestry of people, perspectives, and experiences that go into every story we tell. It is also a reminder that like with Judy and Nick, our differences always make us stronger, especially when we try to understand each other and truly work together.

—Jared Bush, Director, Writer, and Chief Creative Officer, Walt Disney Animation Studios, Byron Howard, Director, Yvett Merino, Producer



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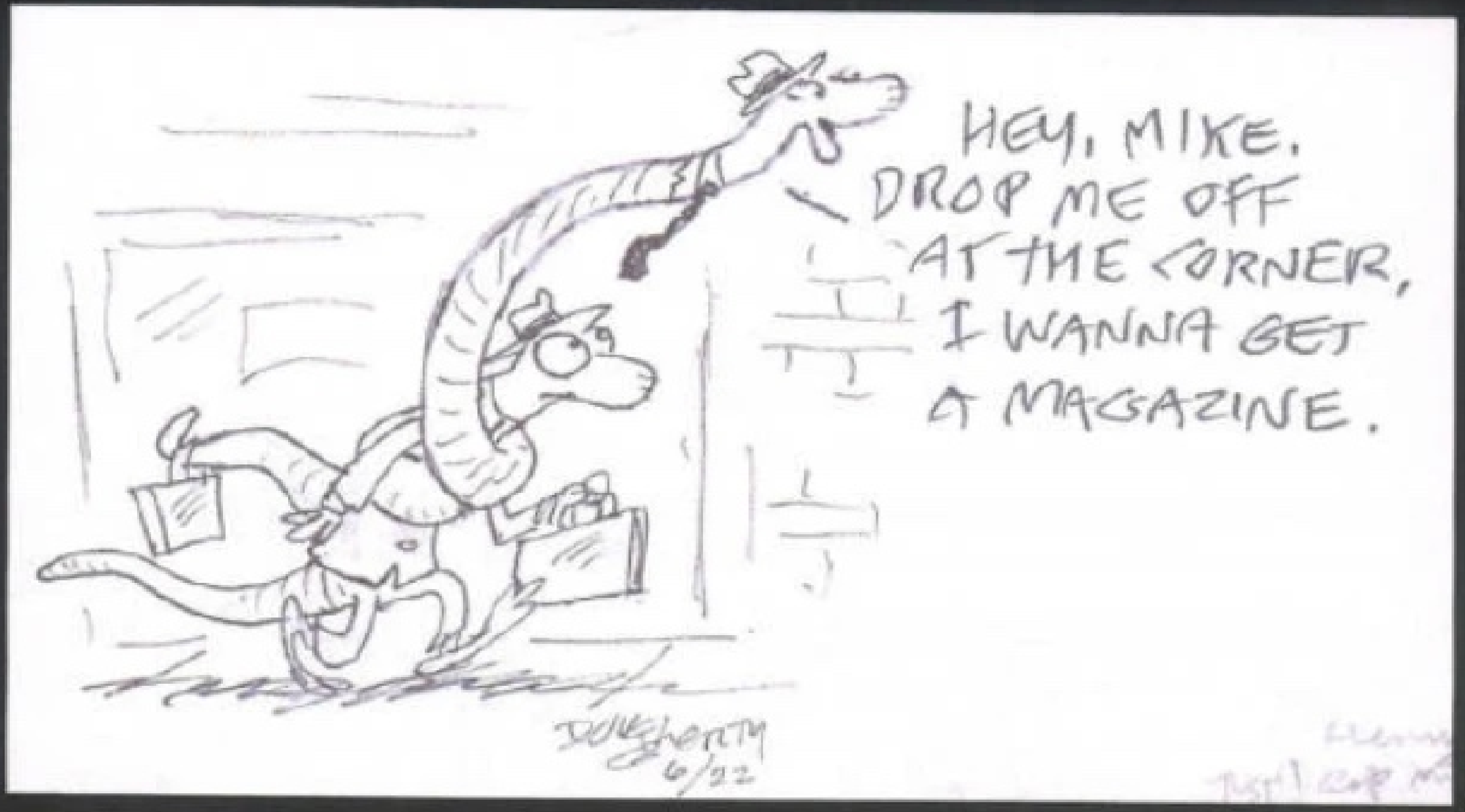
HEY, MIKE. DROP ME OFF AT THE CORNER, I WANNA GET A MAGAZINE.
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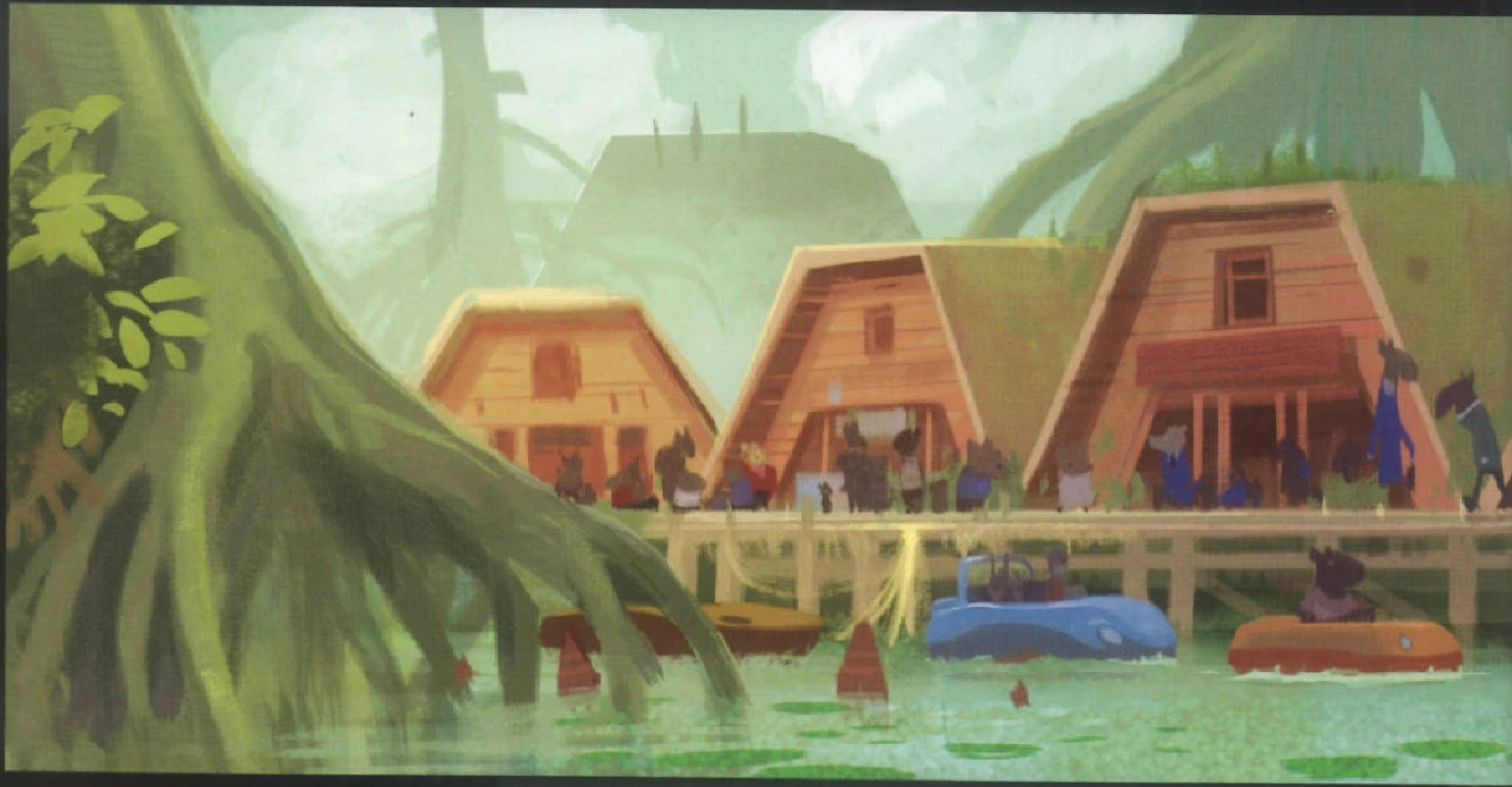

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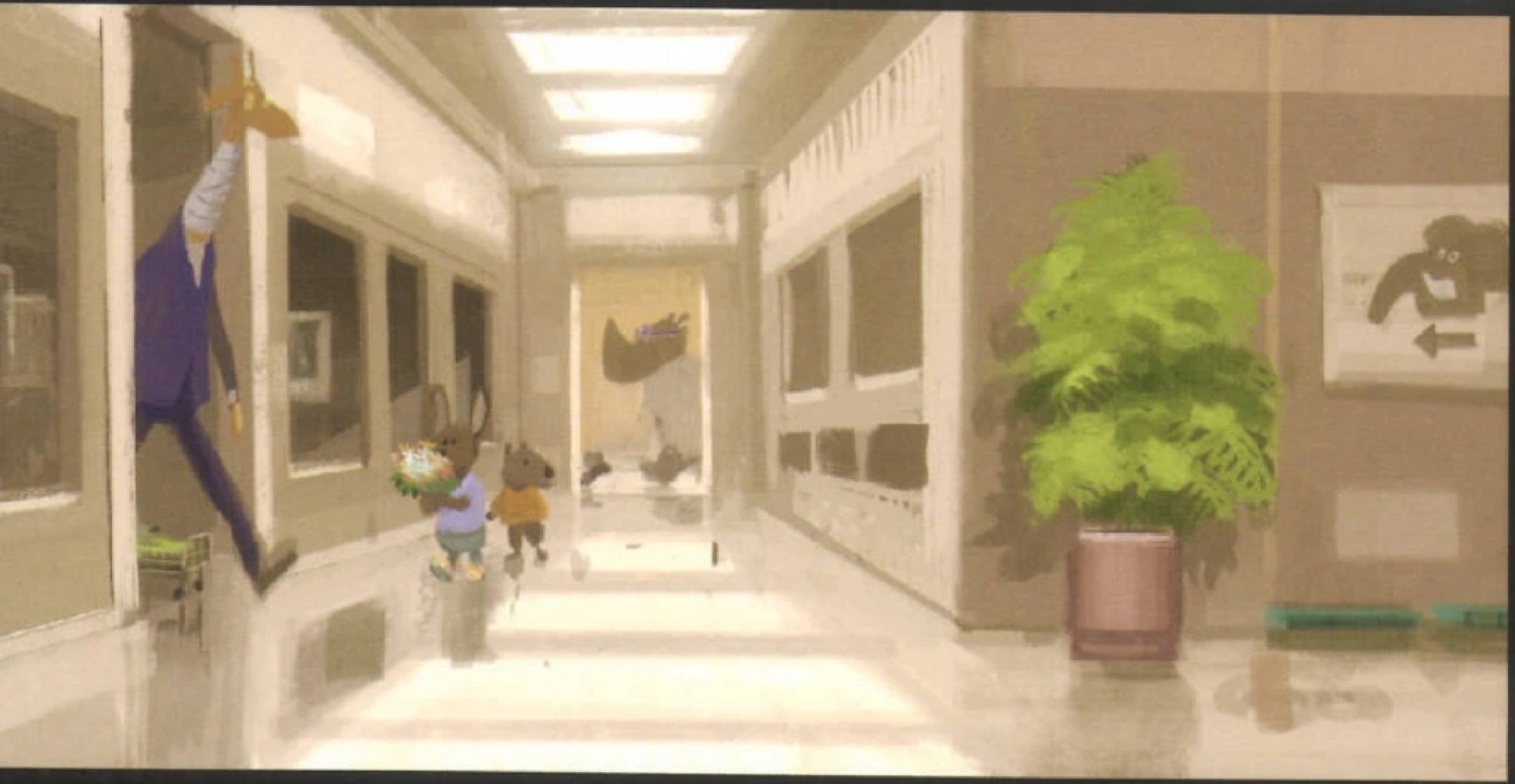

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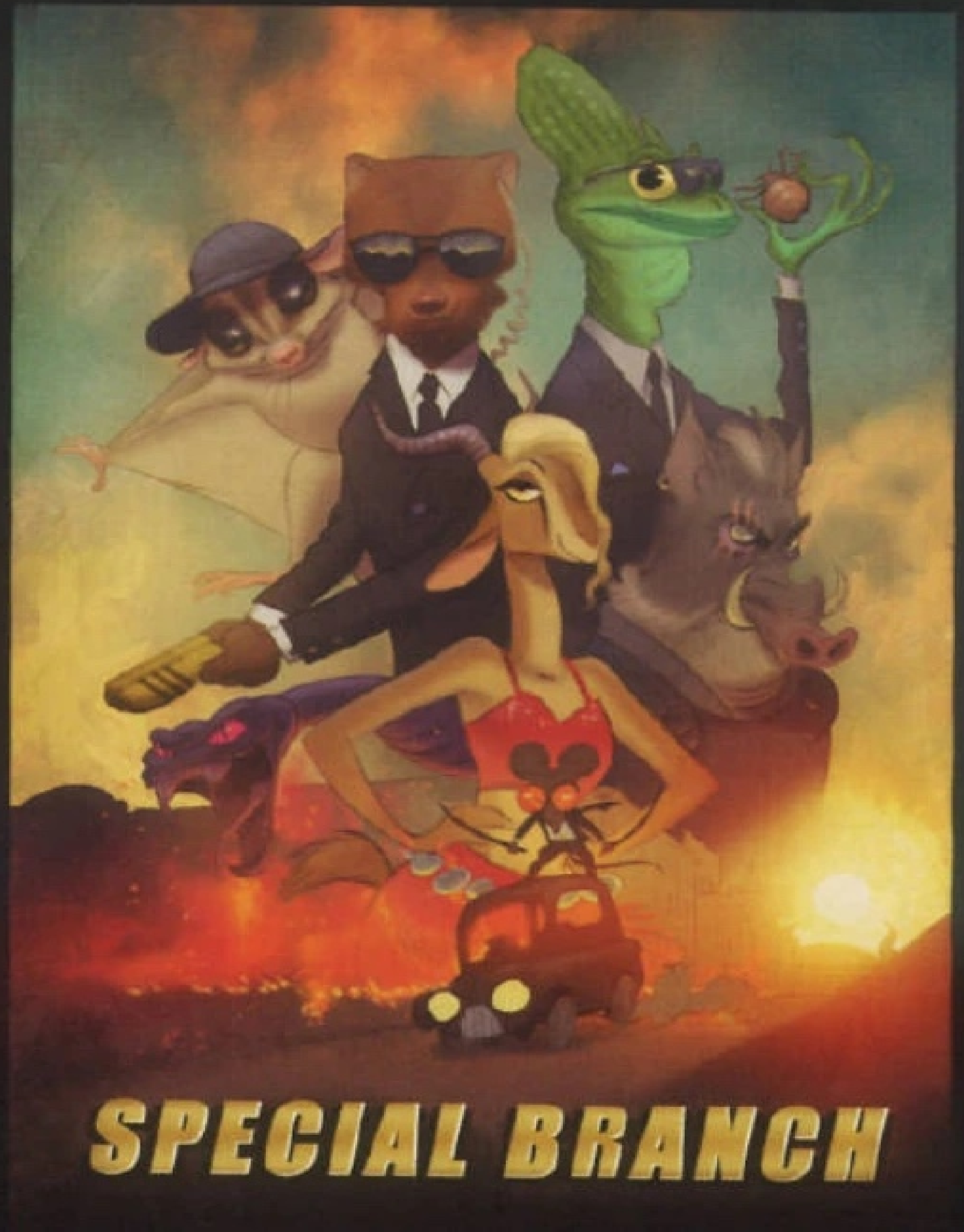
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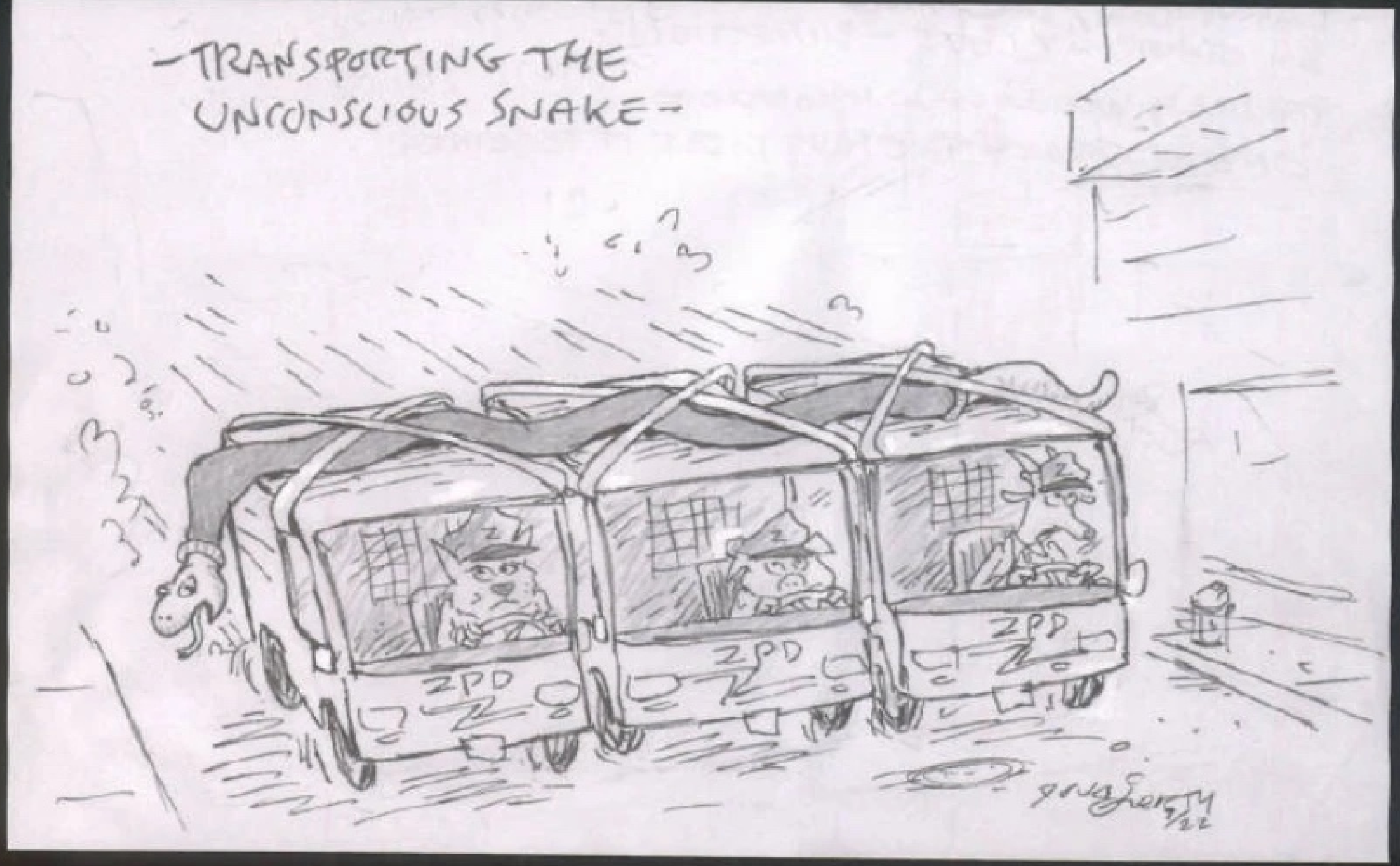
Cory Loftis / digital


-TRANSPORTING THE UNCONSCIOUS SNAKE-
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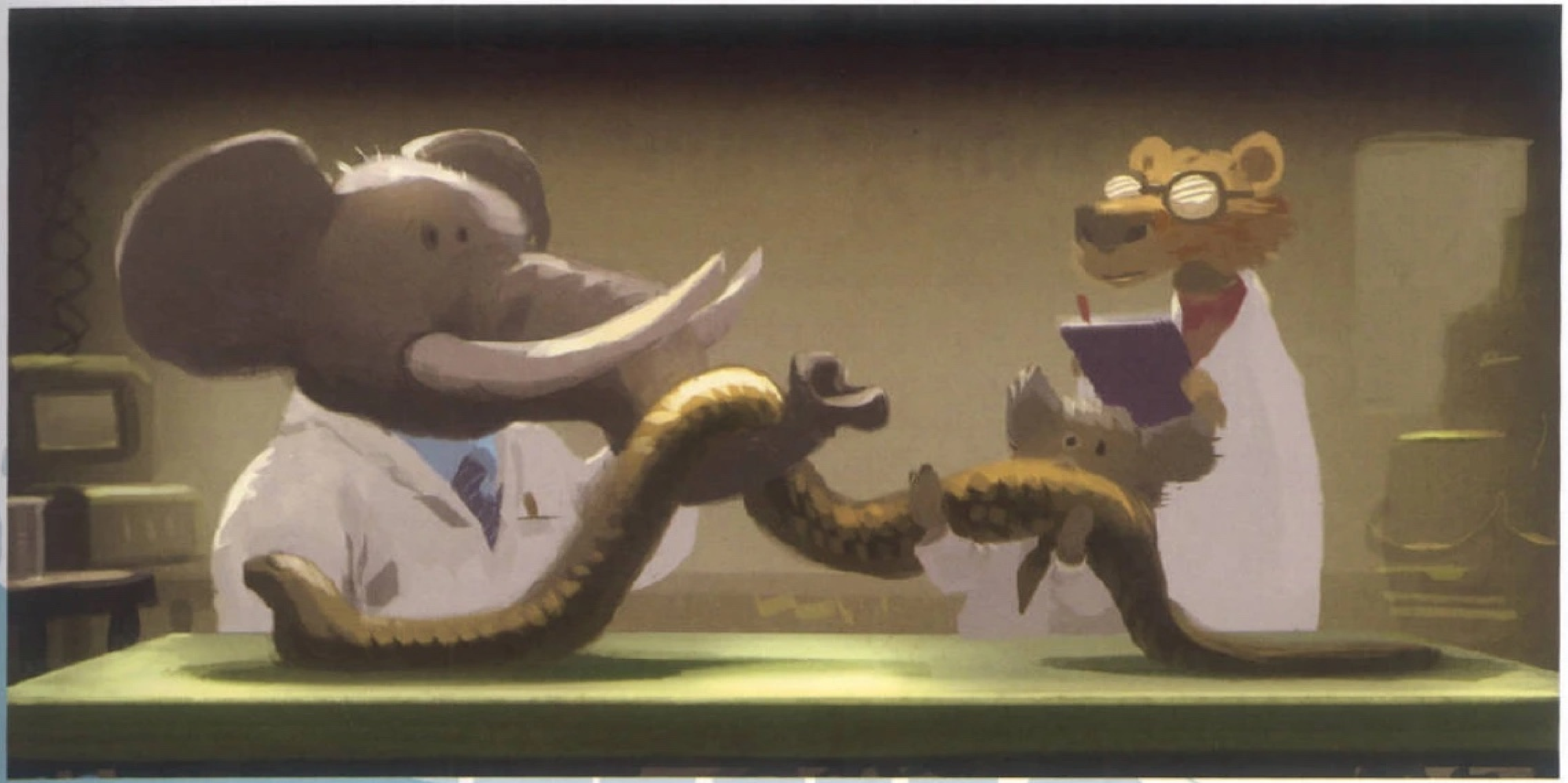
Don Dougherty / digital

HISSSTORY AS WE KNOW IT

Walt Disney Animation Studios' 64th feature film, *Zootopia 2*, transports audiences back to Zootopia, a utopian city built by animals for animals, where anyone can be anything.

The film continues the story of bunny cop, Judy Hopps, and her fox former-con-artist pal, Nick Wilde, as they embark on their next case as Zootopia Police Department's newest rookie cops. After stopping a sinister plot to divide the residents of Zootopia, the duo must now put their partnership to the ultimate test to crack the city's crime of the century by following the twisting trail left by a mysterious reptile who arrives in Zootopia and turns the mammal metropolis upside down.

"Zootopia is a happy place for so many of us at Disney Animation," says Jared Bush, Director, Writer, and the Studio's Chief Creative Officer. "And if there's anything our enormously fun world taught us the first time around, it's that we've only begun to scratch the surface of its potential for storytelling."



Jim Martin / digital

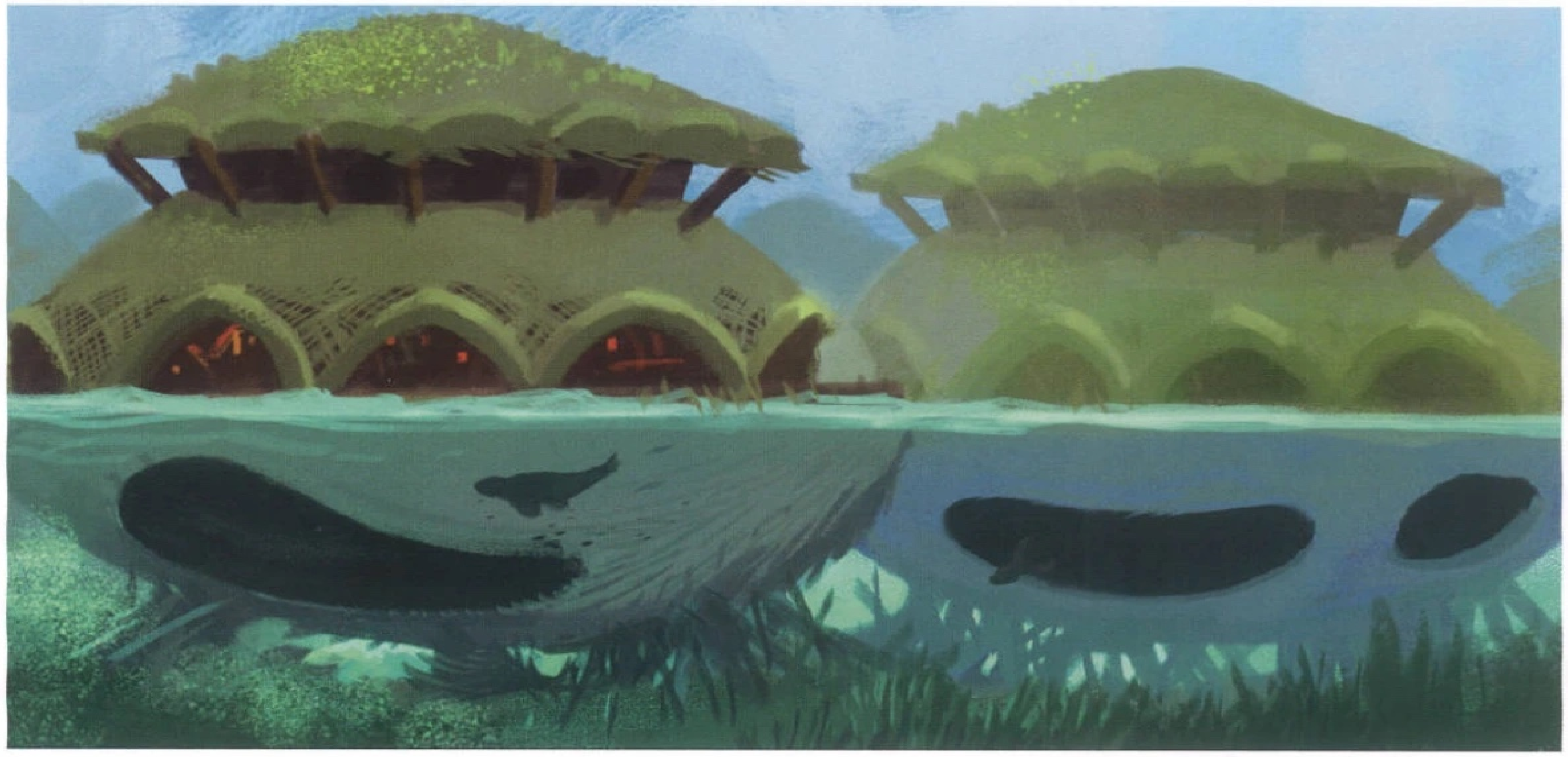
Over the years since the first *Zootopia* released in theaters, garnering over $1 billion at the global box office and receiving the Academy Award and Golden Globe for Best Animation Feature, the directors, Bush along with Byron Howard, have learned how much audiences love the dynamic duo at the core of the *Zootopia* story: Judy and Nick. "We love them too! So we knew their next chapter needed to center around their relationship and that we needed to challenge it in a big way," shares Howard. At the end of *Zootopia*, Judy and Nick have become true buddy cop partners. "But despite their success, they are wildly different animals," says Bush. "*Zootopia 2* challenges our heroes to set aside their differences to remain partners or make the ultimate sacrifice: each other."

With the new film set immediately after the events of the first film, the production design for *Zootopia 2* takes the incredible and clever city envisioned for the original film and expands upon it in new and impressive ways. "Our film utilizes the same animal-first design principles," says production designer Cory Loftis. "We ask ourselves how an animal would build this habitat, building, street, staircase, or vehicle. When you think like an animal, scale and accessibility become paramount. A shrew should not fear being stomped on or run over because of poor city planning, nor should an elephant worry about being able to fit into a building."

Architectural details, including color, decor, and features, display the animals' unique personalities and species. "A building might be designed to give its residents the feel of living in tall grass or inside a termite mound. Its exterior might incorporate horn or tusk shapes, columns that look like giant paws, or rooflines with bunny ears," Loftis says. Associate production designer Griselda Sastrawinata-Lemay explains that Zootopia was built with different climates in mind. "We can go from desert to rain forest to arctic, thanks to the amazing technology of the Weather Walls, giant climate devices that form the boundaries between the different districts of Zootopia," she says.

Mammals from diverse species of all shapes and sizes populate Zootopia. "Studying animals was such a painstaking process," jokes producer Yvett Merino. "We watched nature documentaries, hosted drawing classes, and took trips to local zoos." VFX supervisors Gregory Smith and Marlon West emphasize, "Even though our characters speak and are anthropomorphized, they always retain some of their animalistic qualities, including their locomotion. Humans, for the most part, move the same way through space. The same can't be said for any two animal species. Our teams have really had their work cut out for them to ensure each group felt authentic and distinct."

Expanding Judy and Nick's story meant introducing audiences to never-before-seen parts of Zootopia and exciting new characters. New to the world, for example, is the Marsh Market, a delightful neighborhood built for semiaquatic mammals that feels like a giant water park. One standout new character is Nibbles Maplestick, a beaver, conspiracy theorist, and reptile expert who is really good at helping Judy and even better at driving Nick up the wall.



Jose F. Martinez / digital

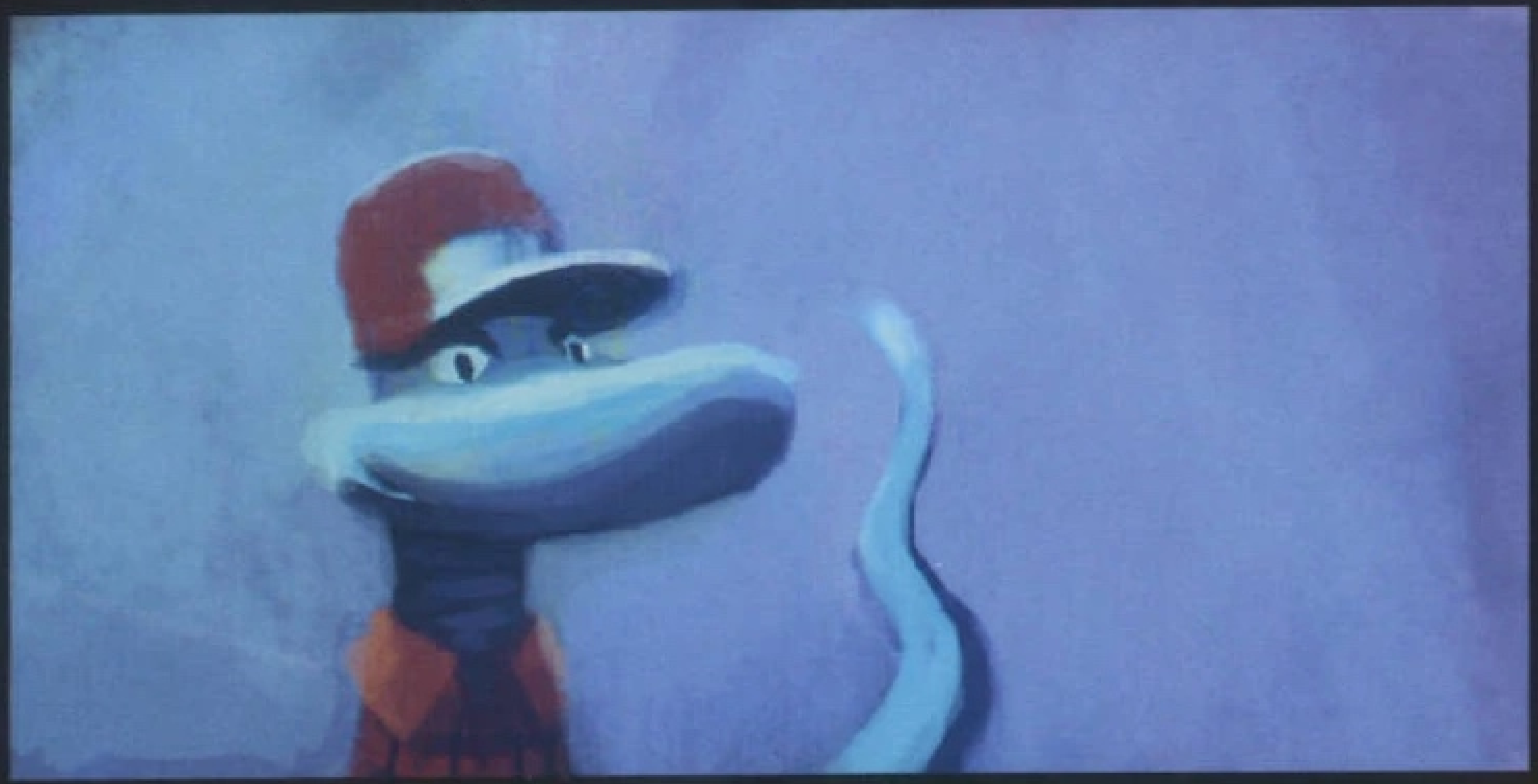
The most mysterious addition to the city is an entire group of animals . . . "Reptiles!" exclaims Howard. "We chose to focus on mammals for the first film because the theme of predator versus prey was clearest to see in a mammalian world. But in *Zootopia 2*, we get to meet all sorts of scaly, slithery, slippery creatures." Bush adds, "Whether or not the mammals of Zootopia embrace their fellow, cold-blooded neighbors is another question."

"All of our new environments and characters drive our story forward, creating conflict for Judy and Nick and deepening the wedge between them," reveals Loftis. With story at the heart of so many artistic choices, it's no wonder that the team innovated a way for more story artists to collaborate and create. "Story rooms are typically limited only to the artists on a project," head of story Carrie Liao says. "But great ideas can come from anywhere! So we invented 'Story Jams' as a way for artists across the studio to join us regularly in our room to share their most wild and hilarious ideas."

This book highlights the making of the art of *Zootopia 2*. Throughout, you'll see a progression from idea to sketch to color to render, and everything in between. The art may appear differently in the book than what made the final cut, but each iteration and experimental image helped inform the creators in their pursuit of world-class storytelling, lively action, and stunning visuals. "The story and visuals of our film are a reflection of the deep love of each and every person who worked on it," says Bush. "We hope our crazy animal city sparks as much joy, laughter, and heart for our audiences as much as it does for all of us at Disney Animation."

Welcome back to Zootopia!

Jose F. Martinez / digital



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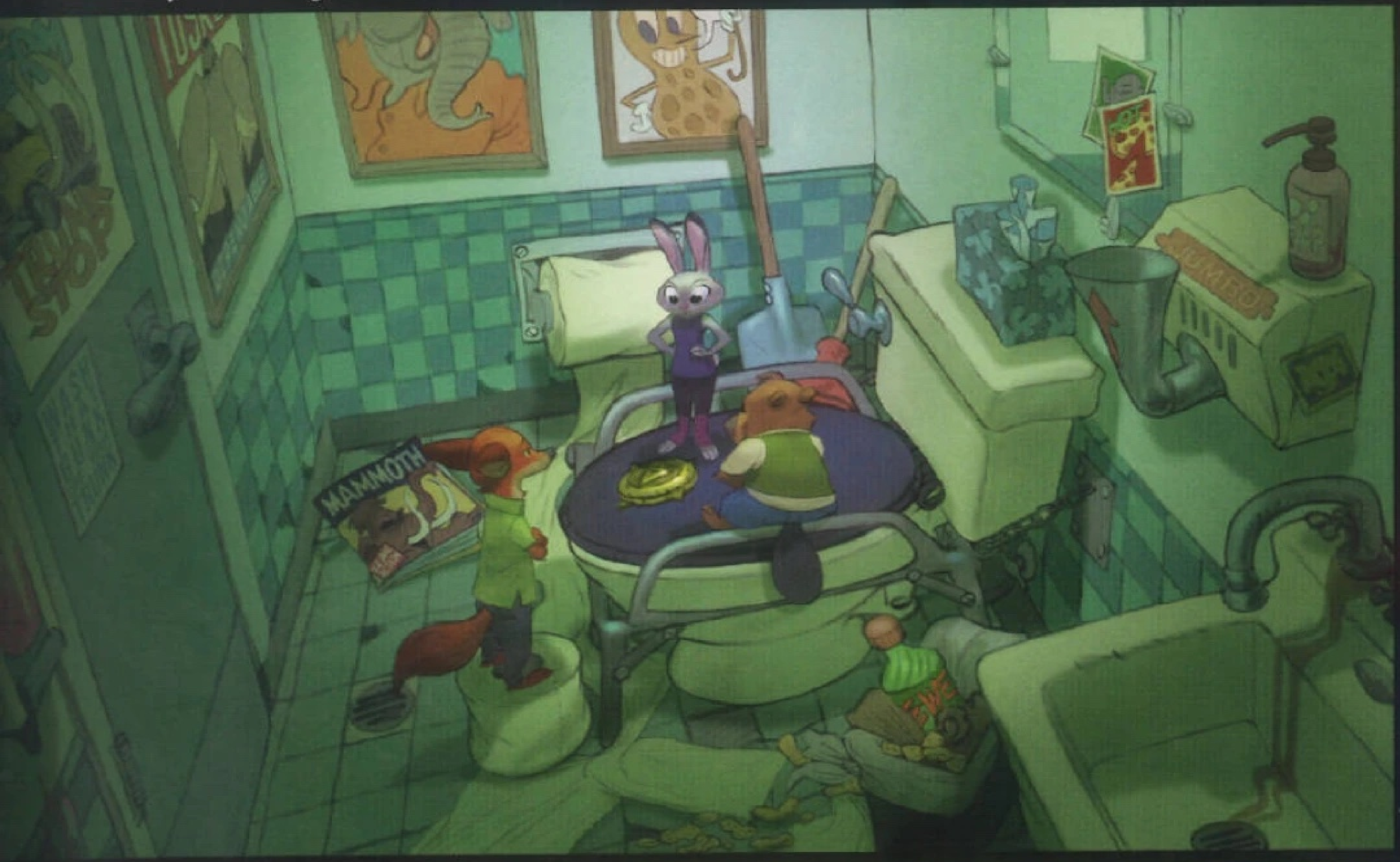

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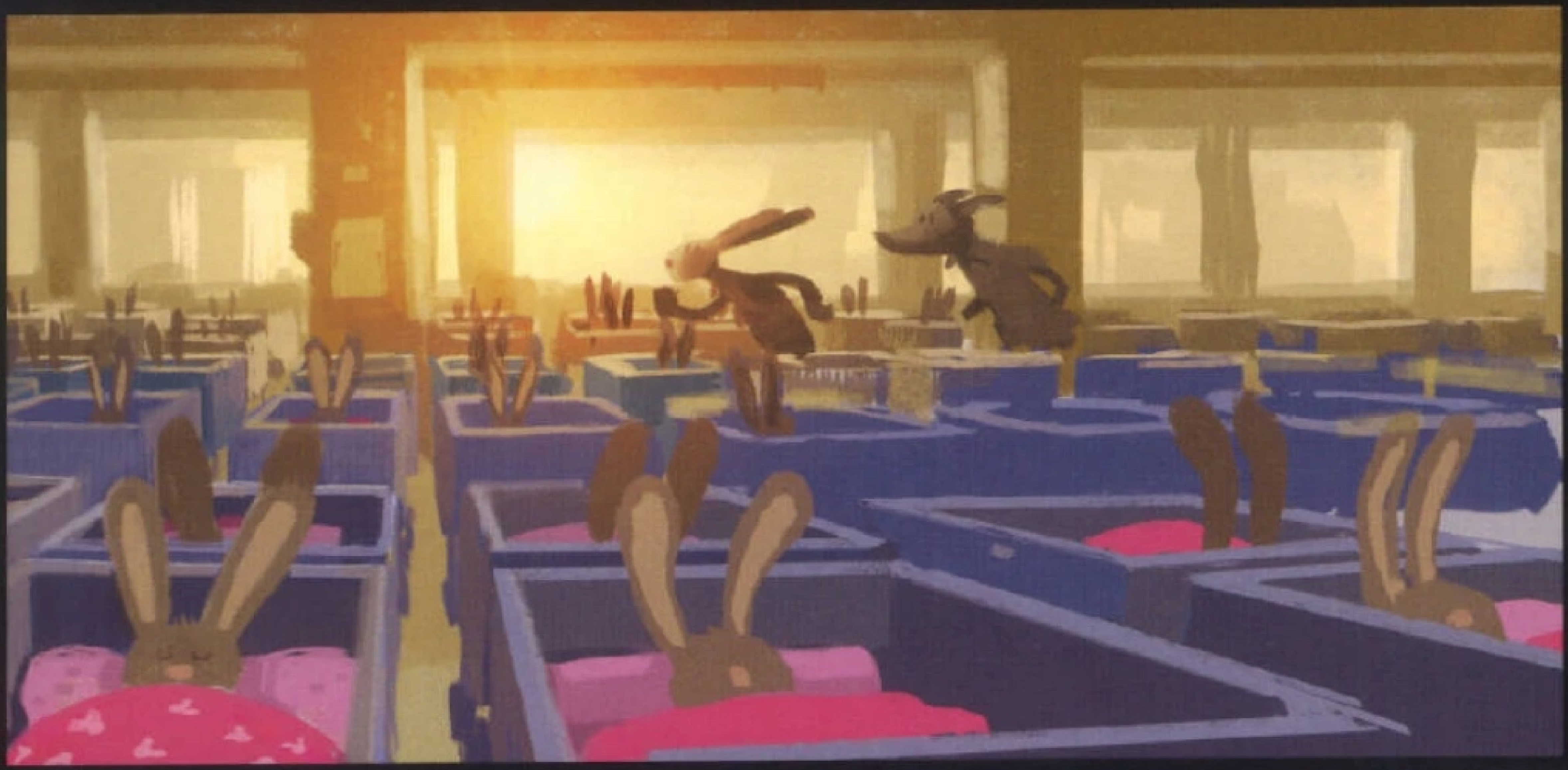

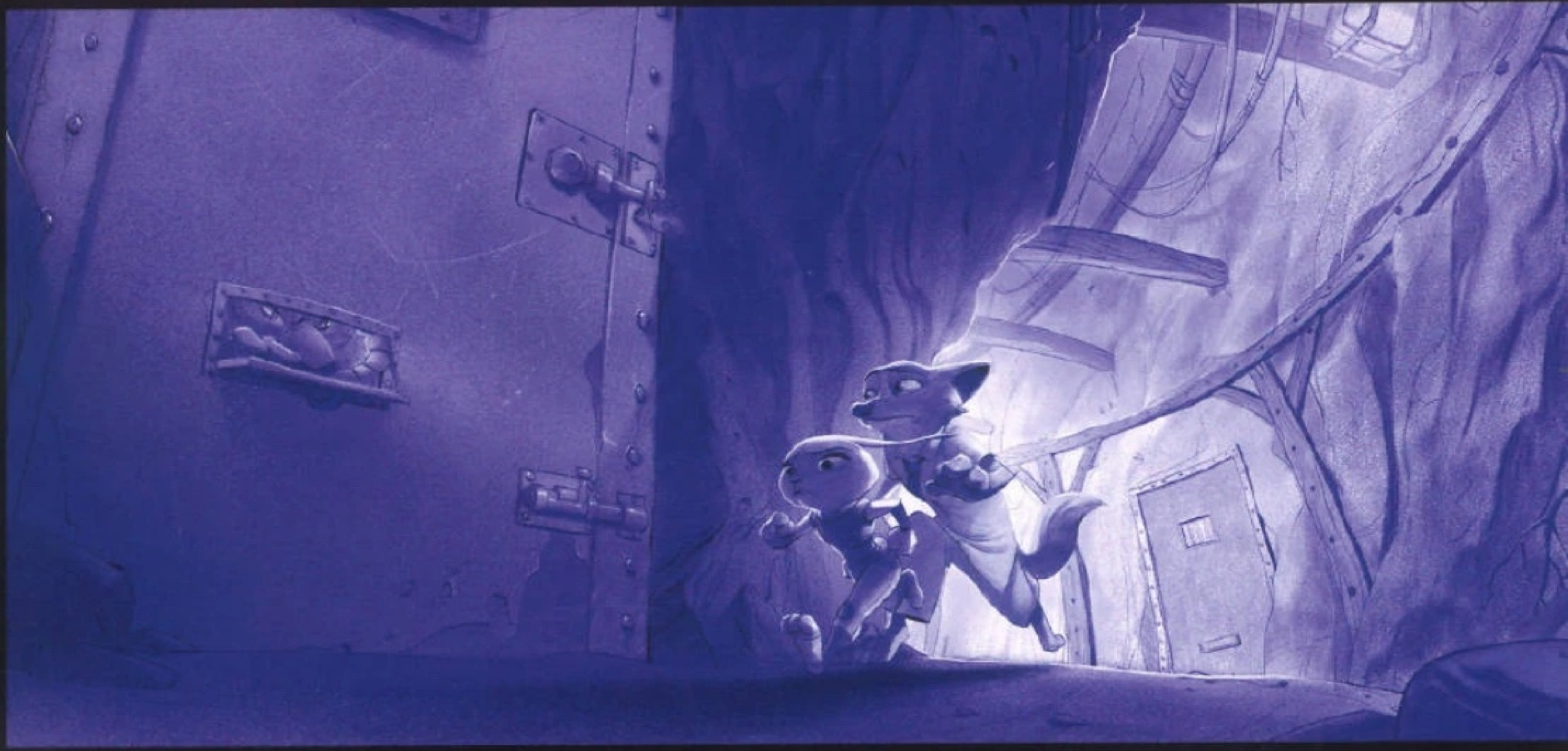

Kevin Yang / digital

San Diego Zoo / photography

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Griselda Sastrawinata-Lemay / digital

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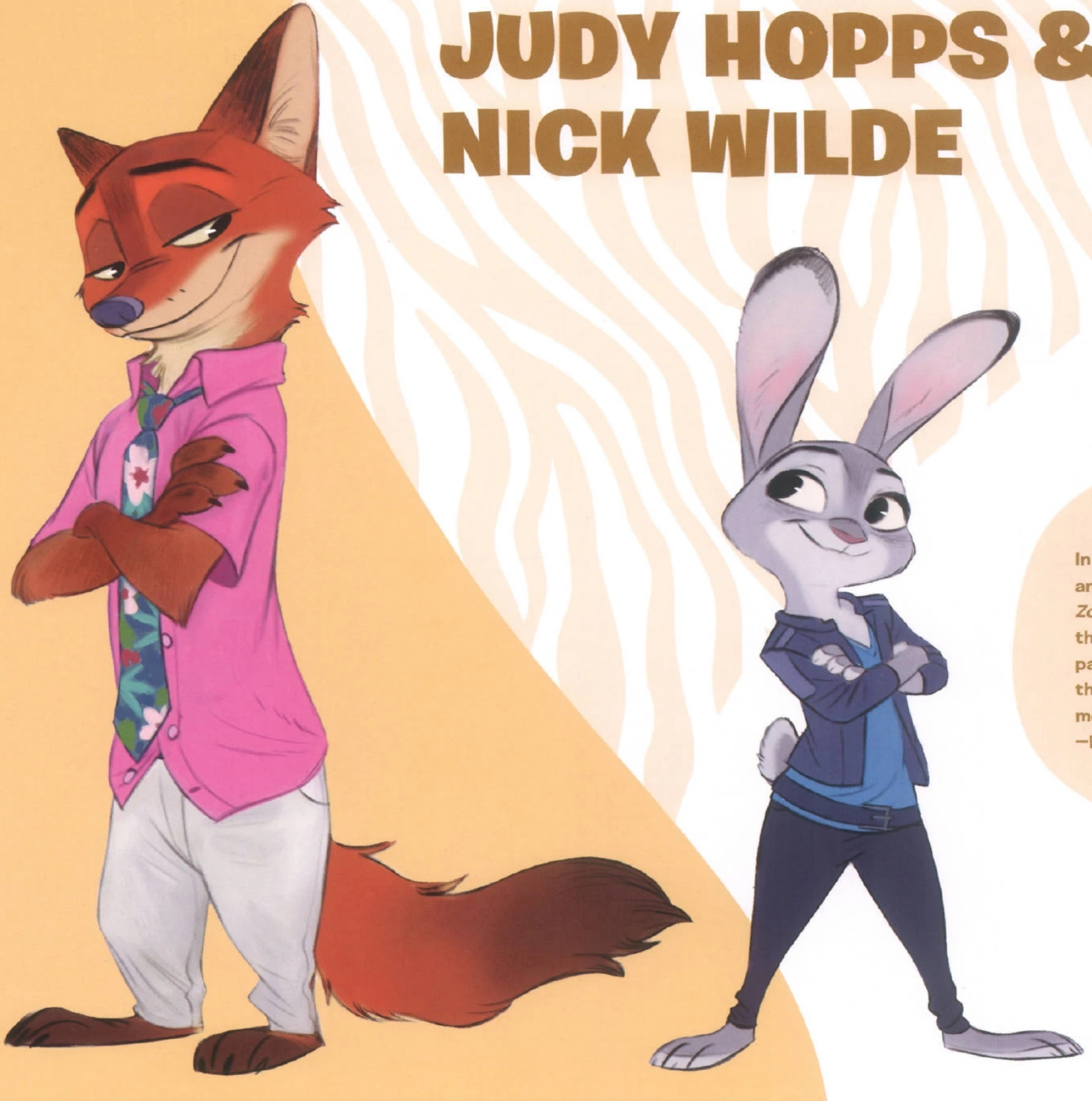
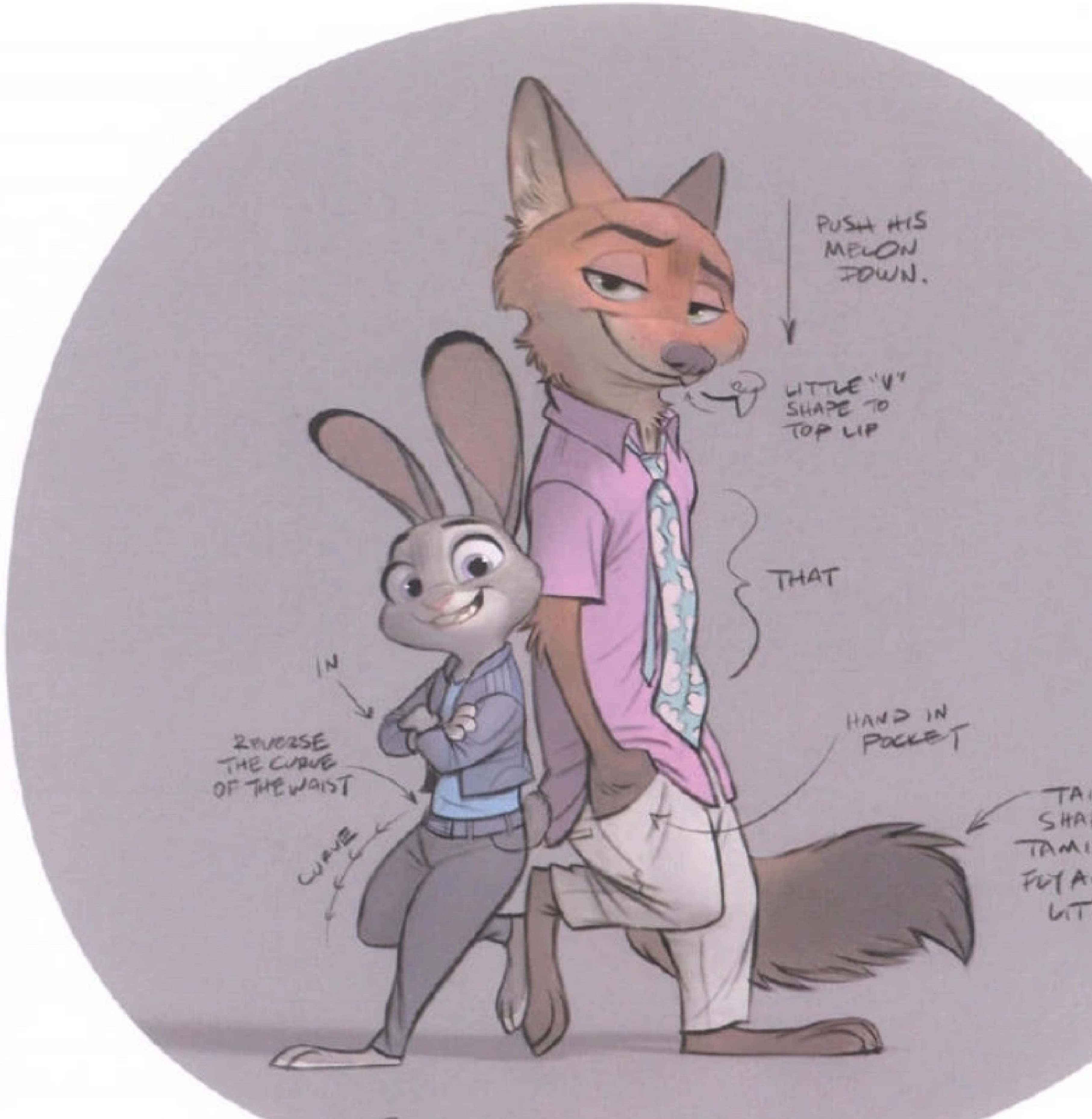
JUDY HOPPS & NICK WILDE



In *Zootopia 2*, we catch up with Judy and Nick right after the events of *Zootopia*. Although they've been through a lot together already, their partnership is still brand-new, and they're about to learn a whole lot more about each other.
—Byron Howard, Director

Cory Loftis / digital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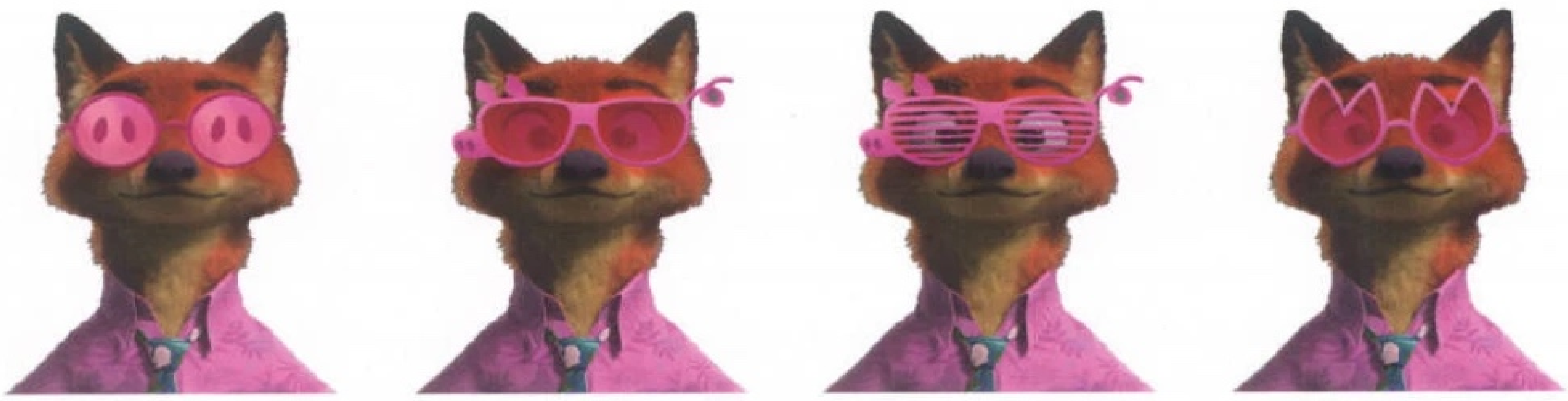
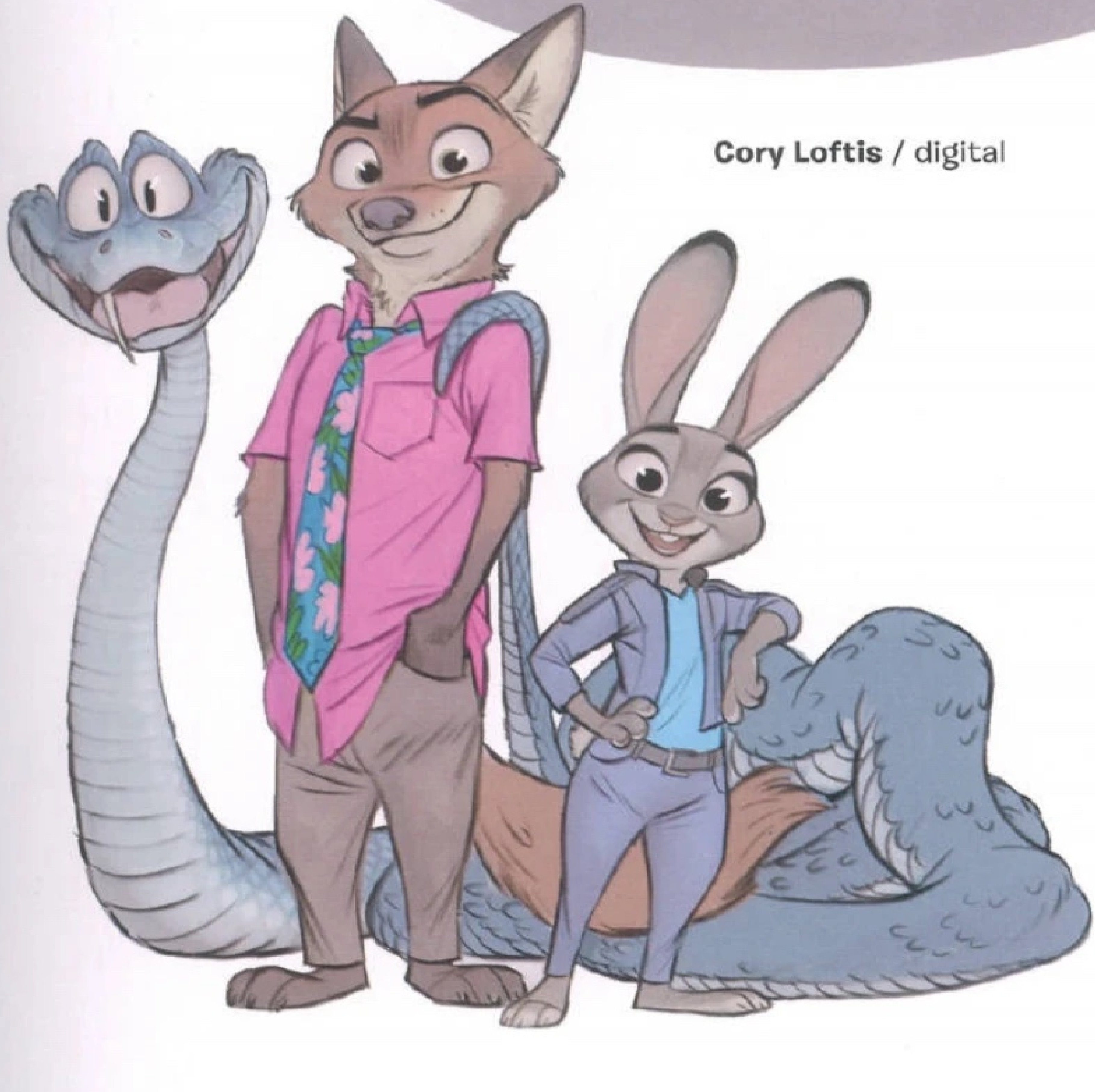
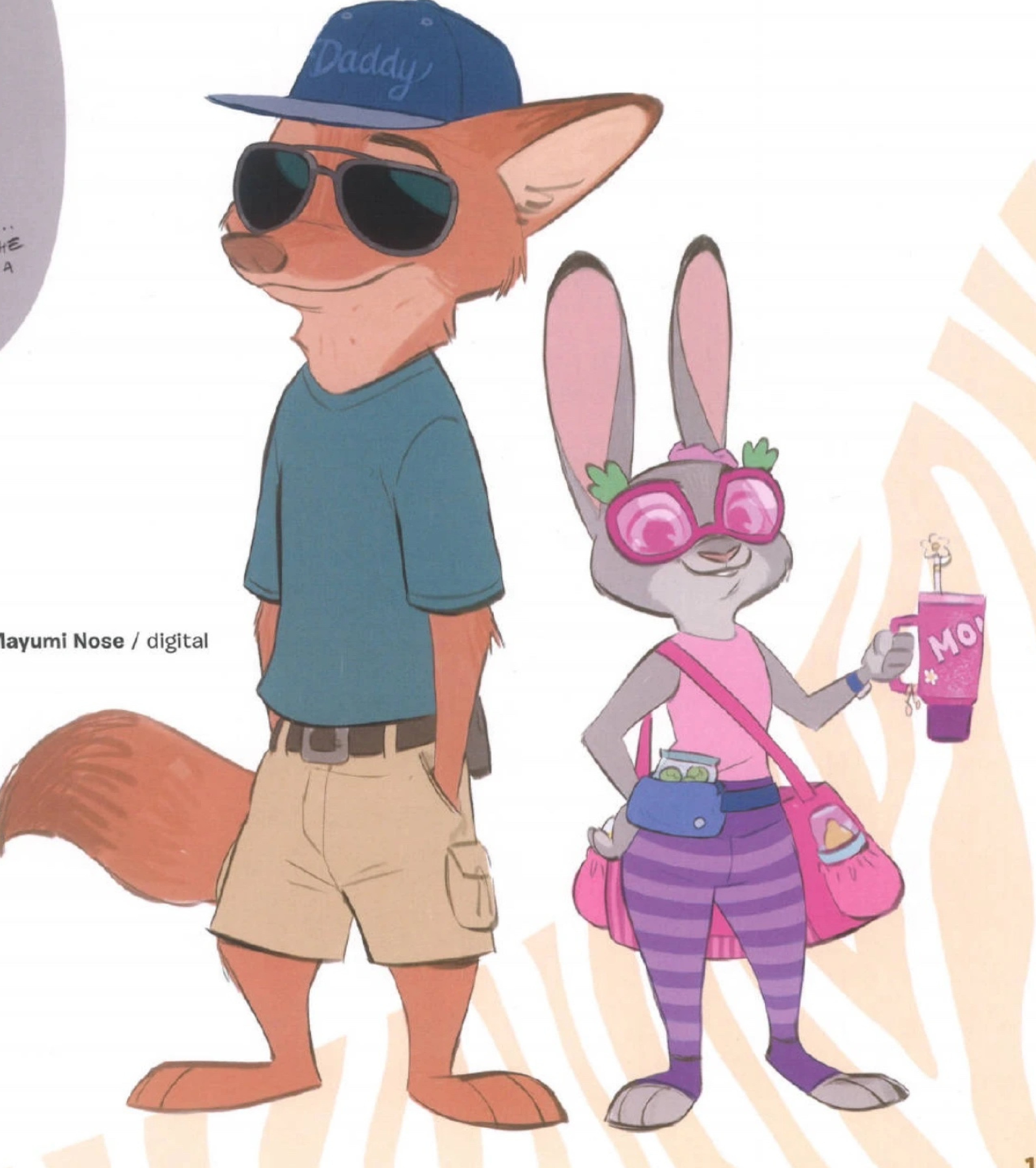


Meg Park / digital

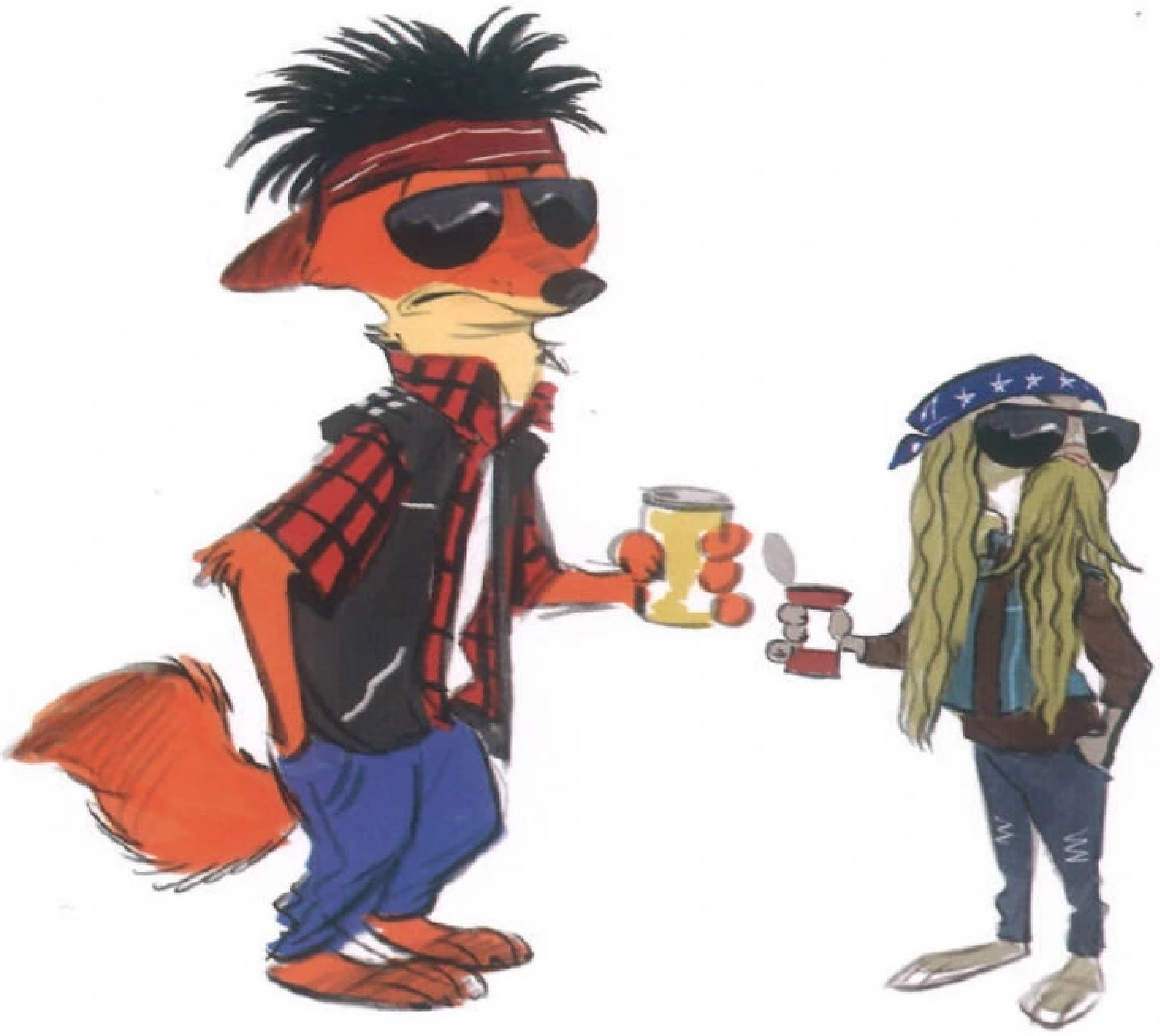
Cory Loftis / digital

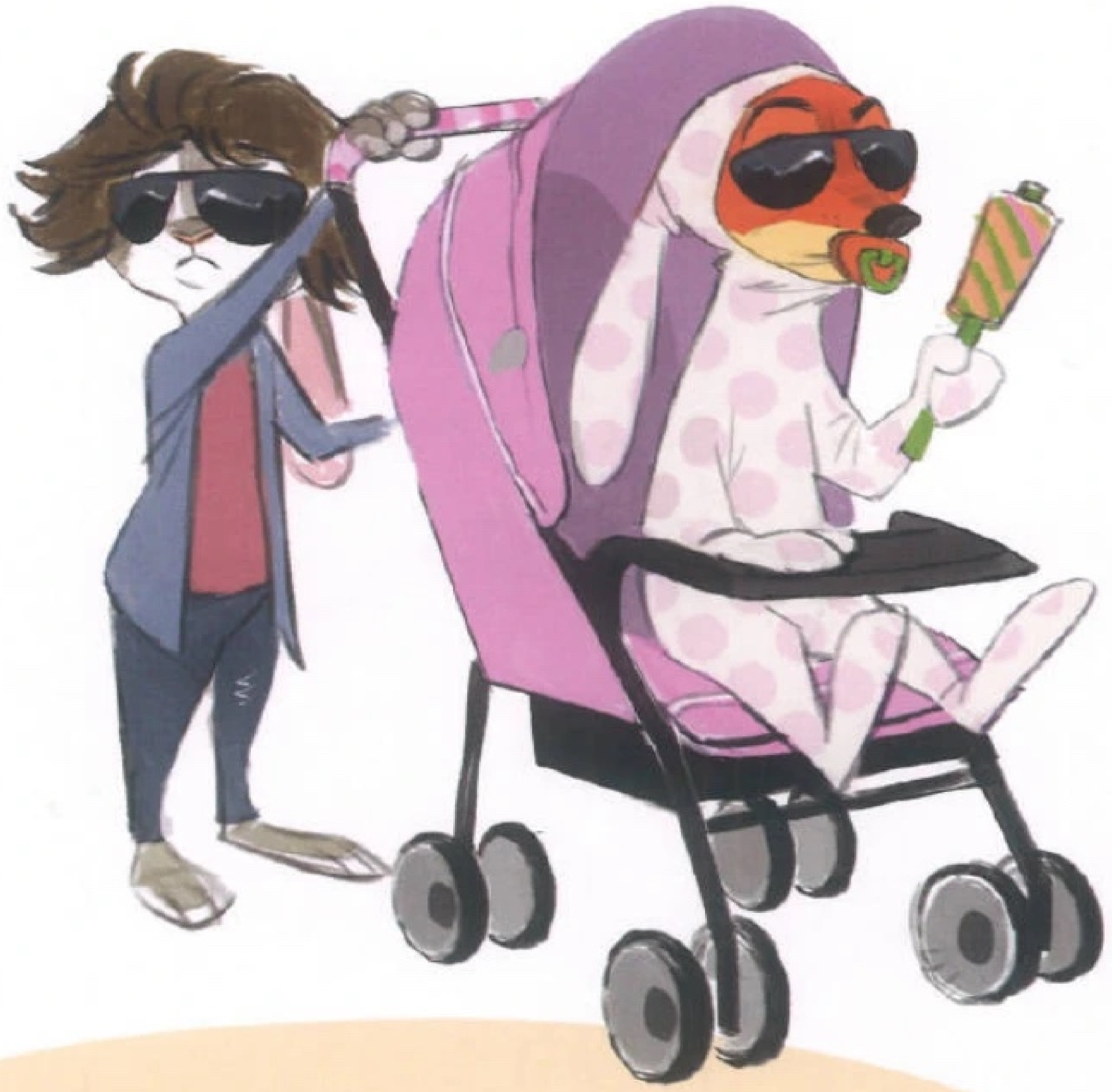


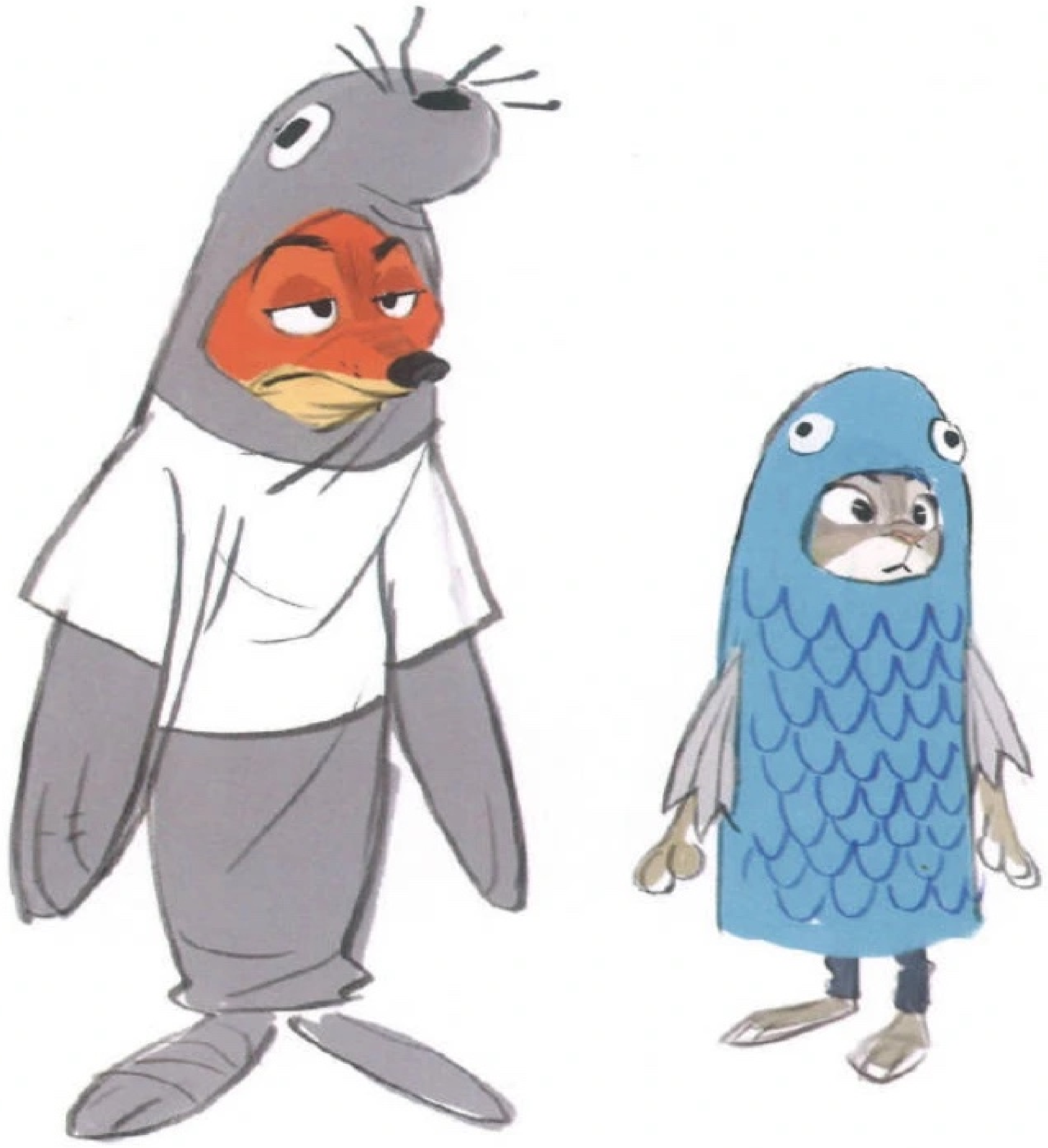


Mayumi Nose / digital

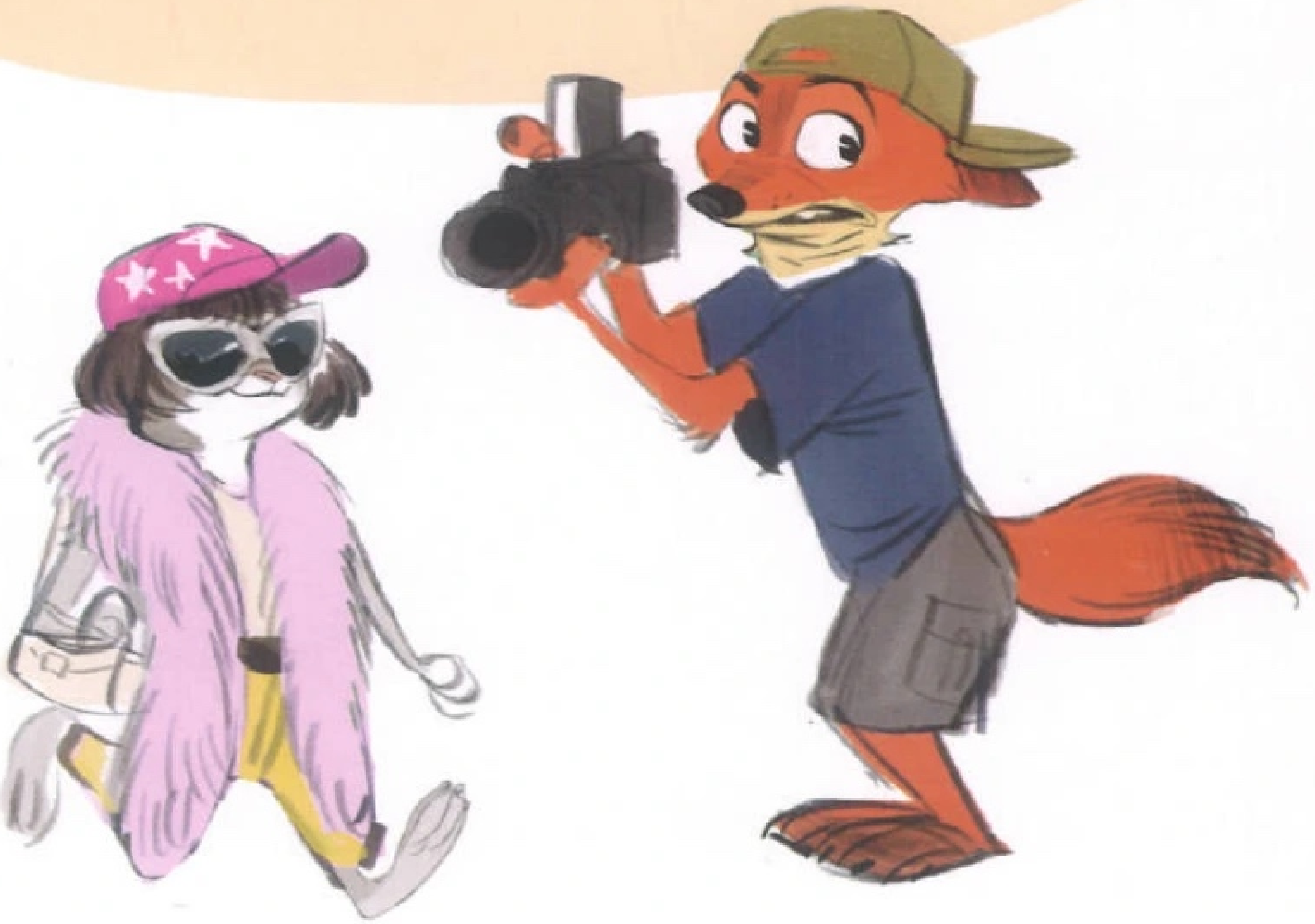
Pattern: **Cory Loftis** / digital



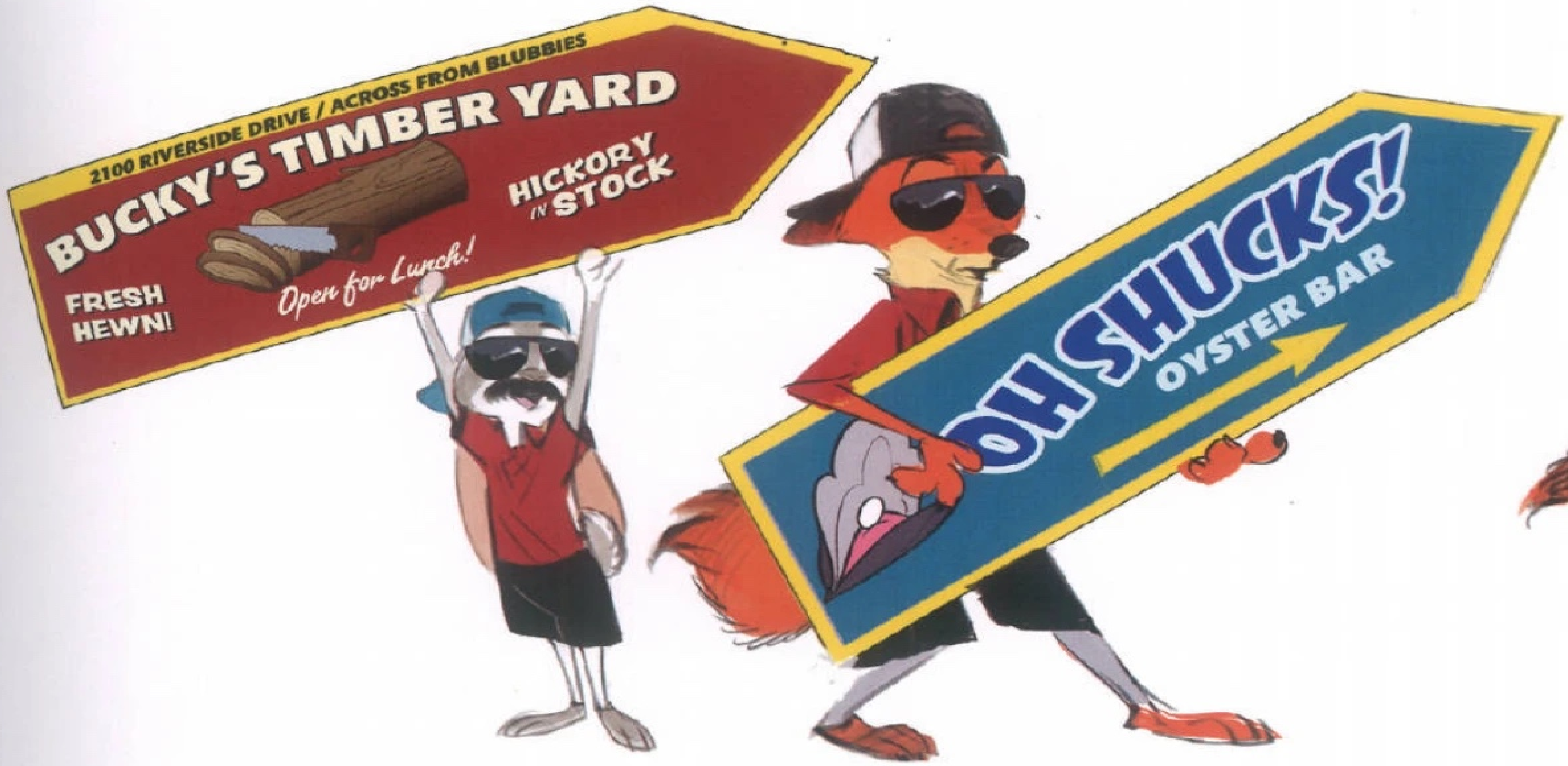




Zootopia 2 wrestles with a big thematic question: Are Judy and Nick too different to remain partners and friends? In animation, we emphasize their differences on screen through their actions, postures, and mannerisms. Judy, for example, stands upright. She's an A student, always leaning in, listening, and being alert. Nick, on the other hand, is too cool for school. He's much more casual, slouching and sauntering his way through life.
—Kira Lehtomaki, Head of Animation



This spread (except where noted): **Ami Thompson** / digital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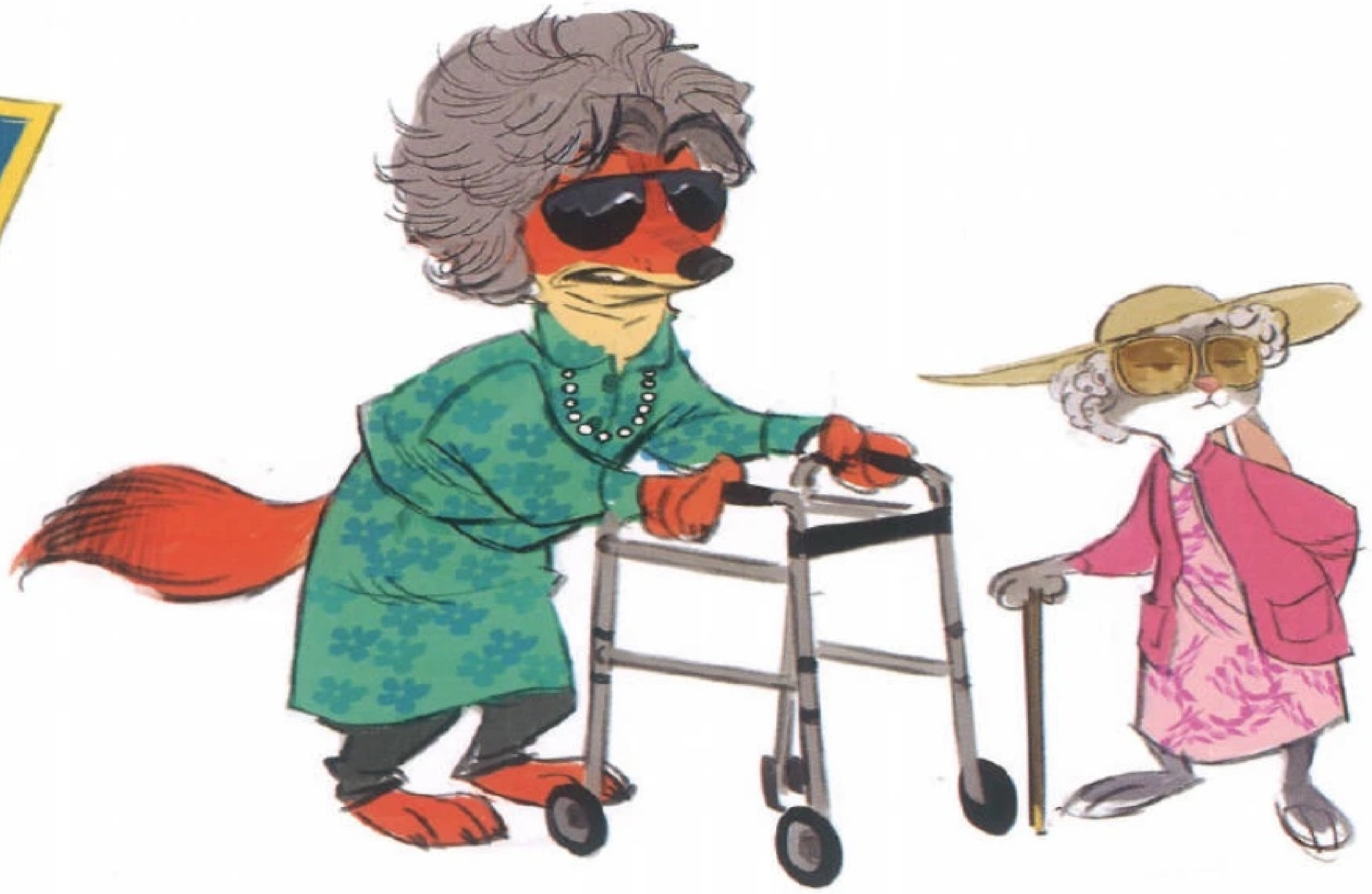
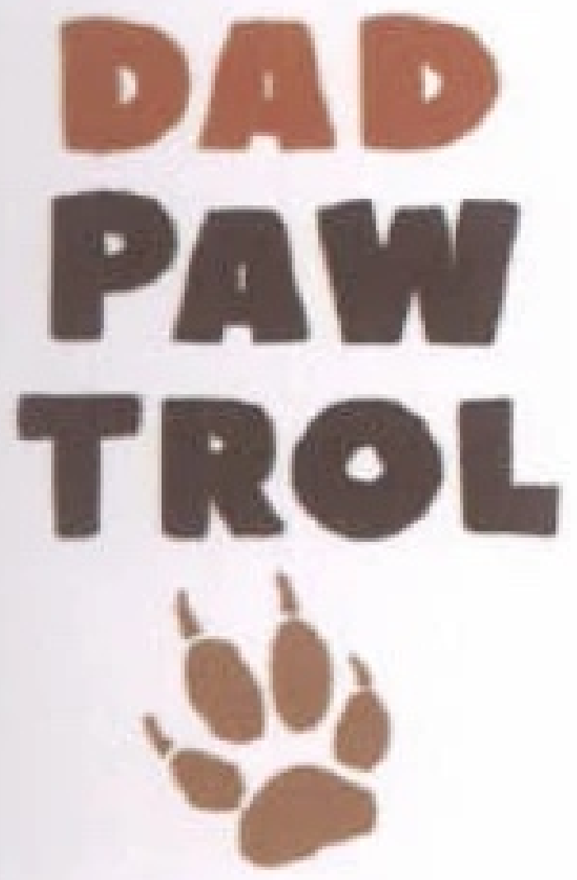
FRESH HEWN!
Open for Lunch!
OH SHUCKS!
OYSTER BAR

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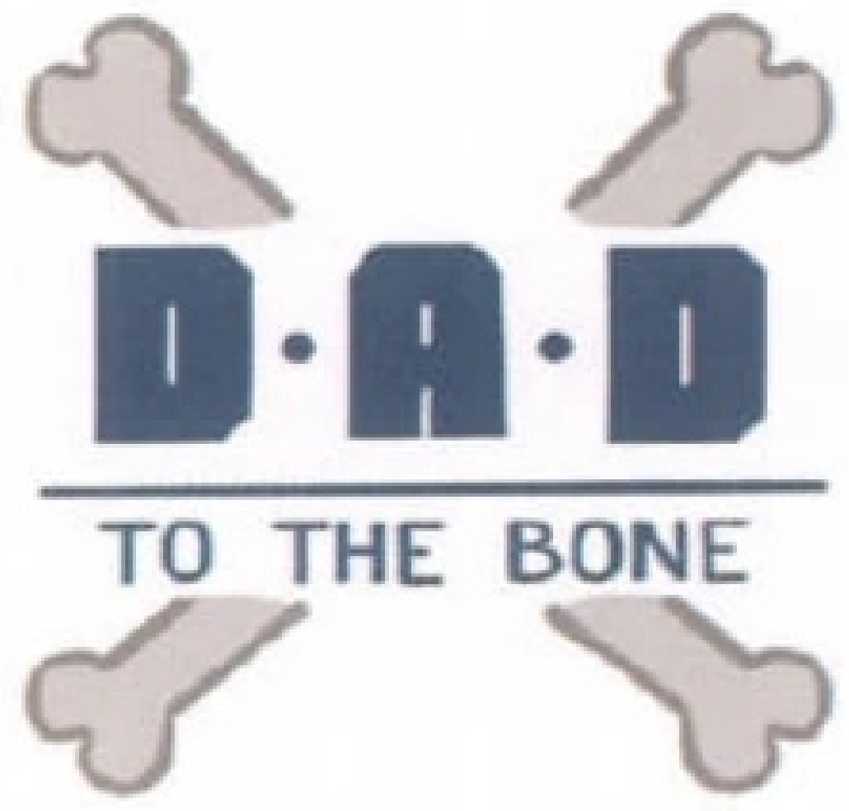
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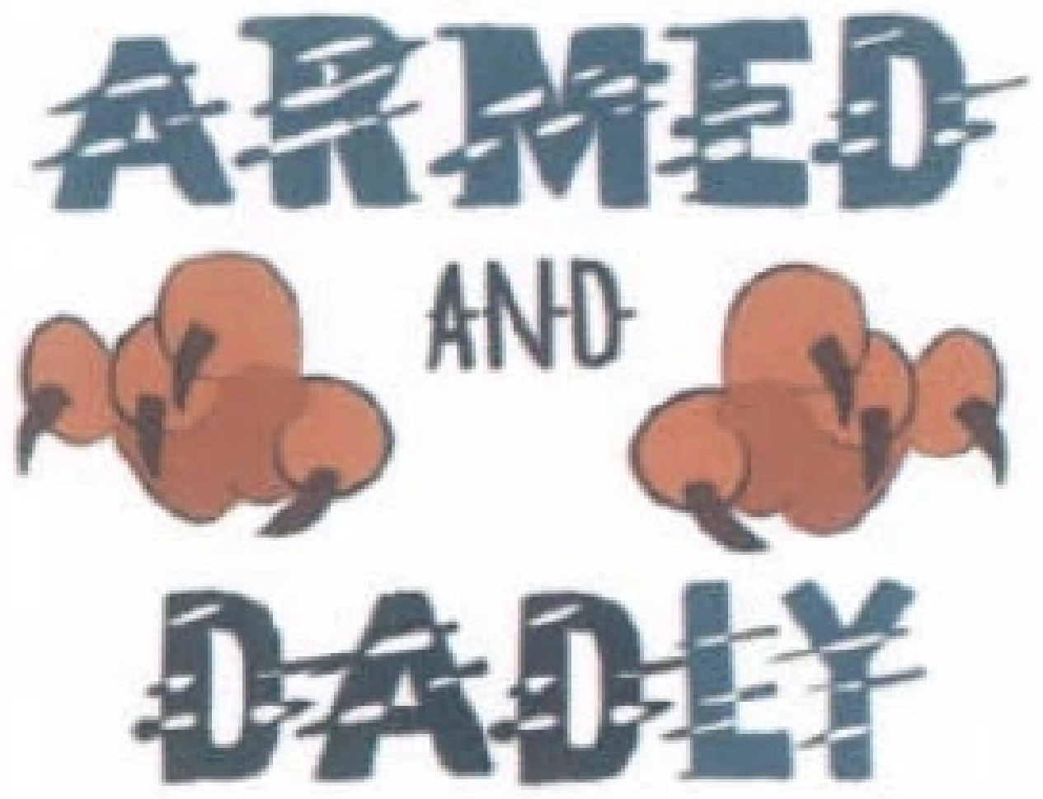
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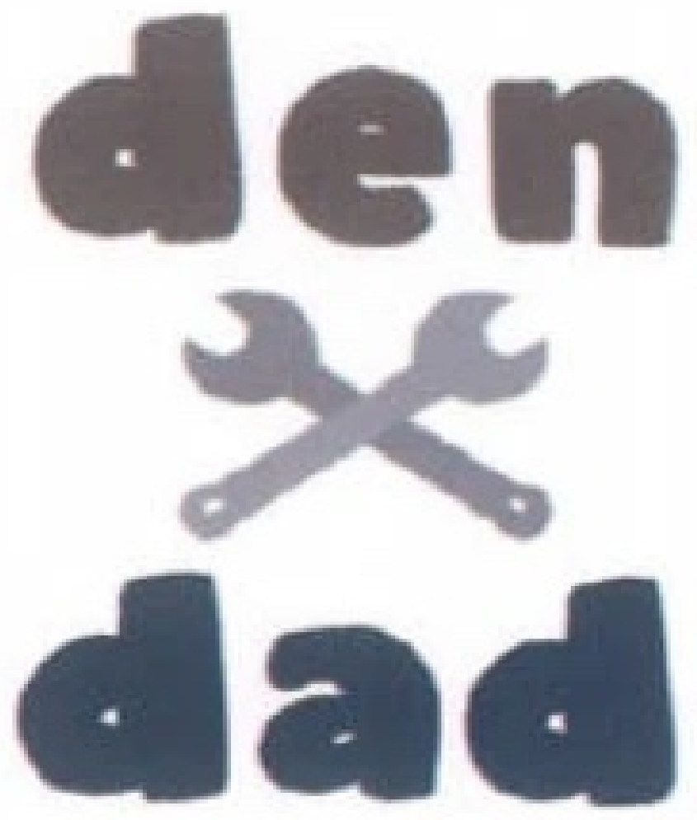

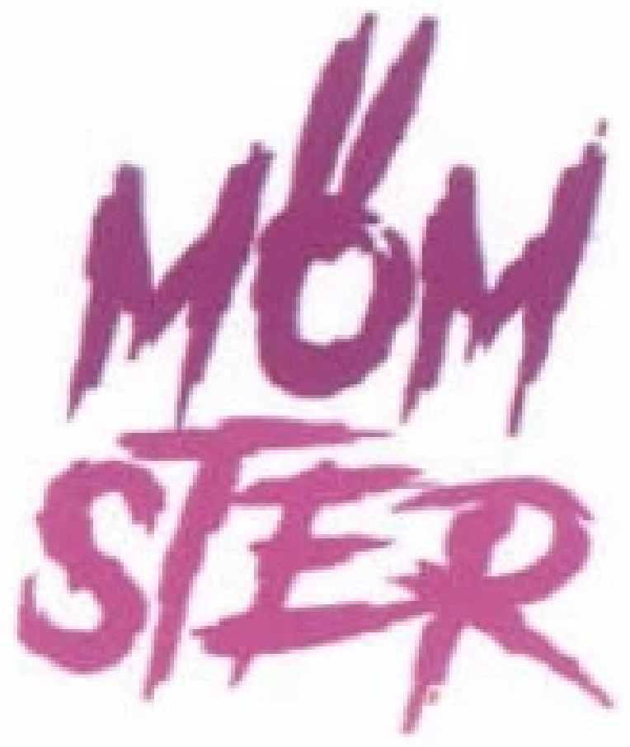

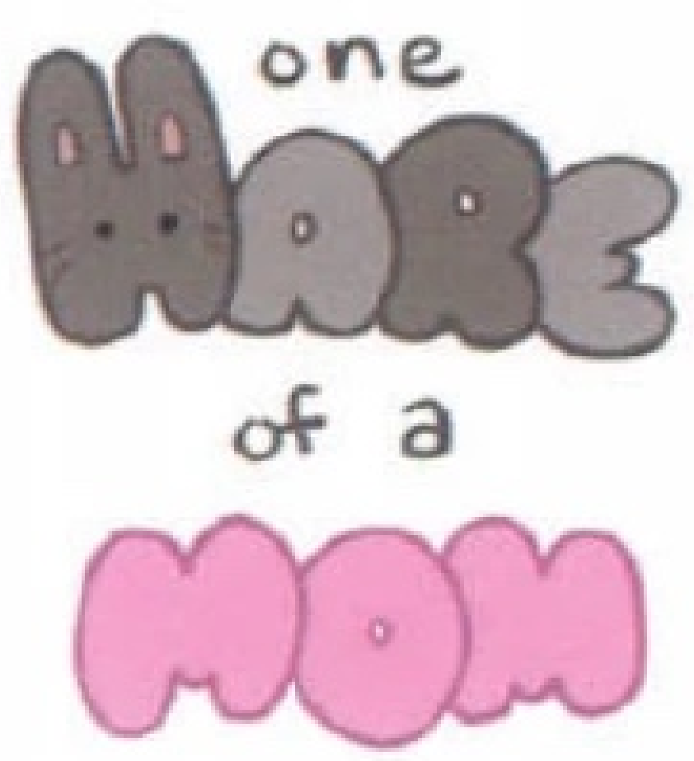
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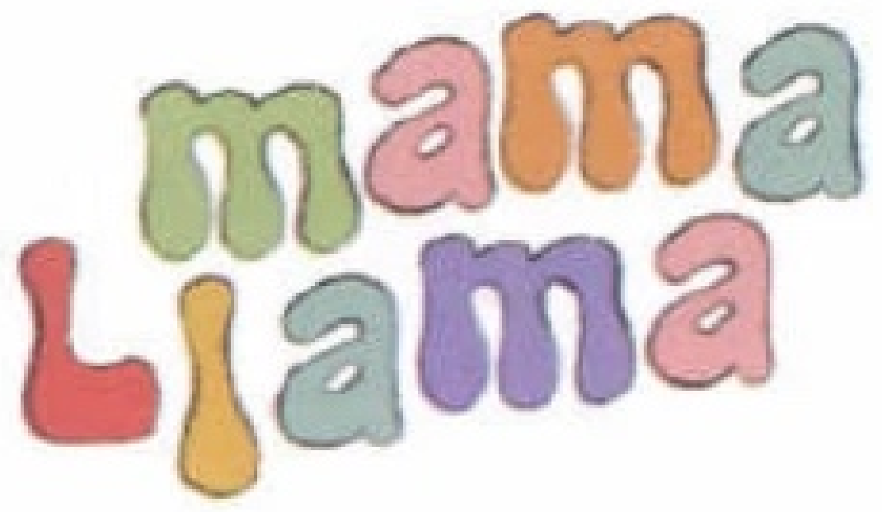
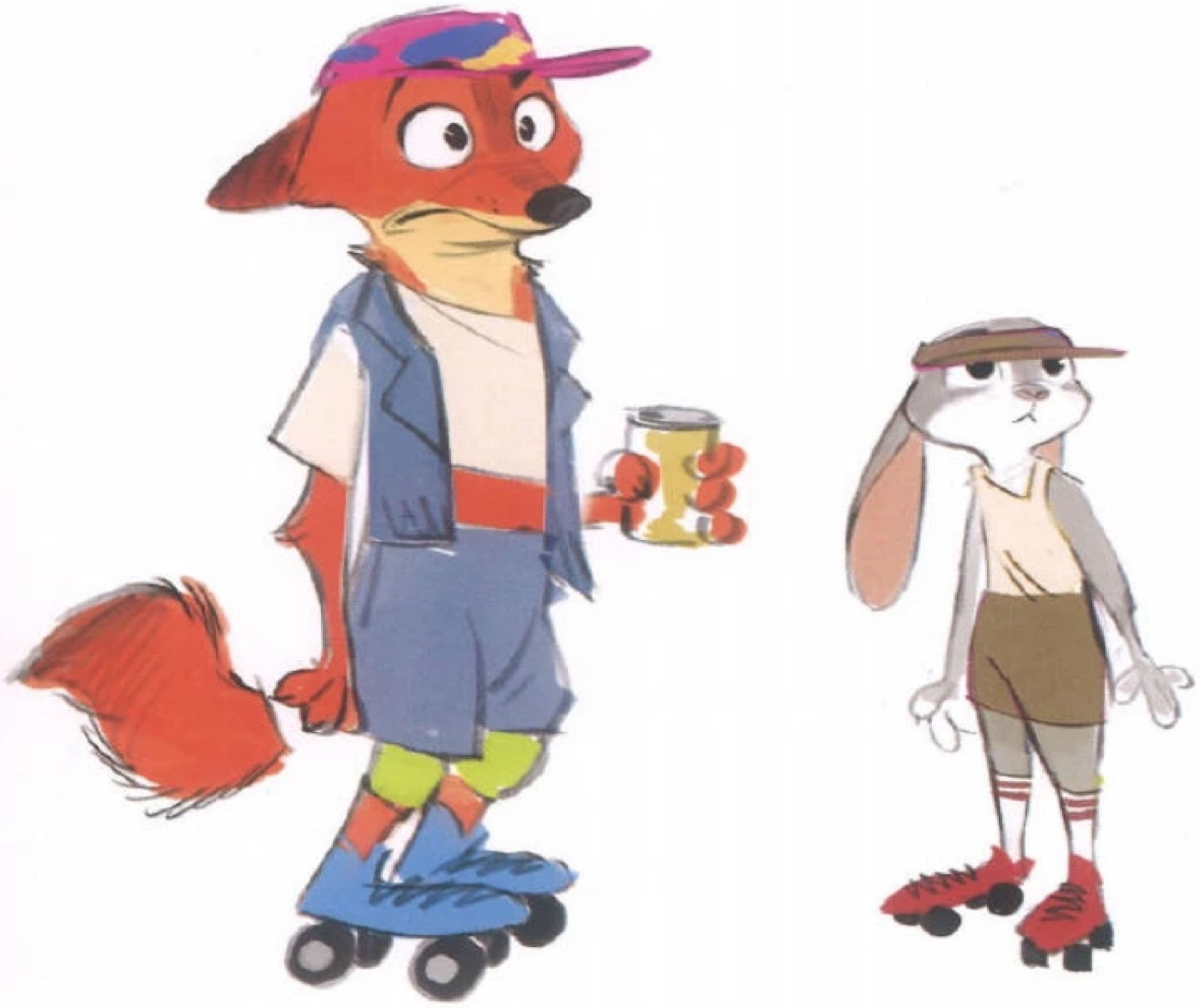
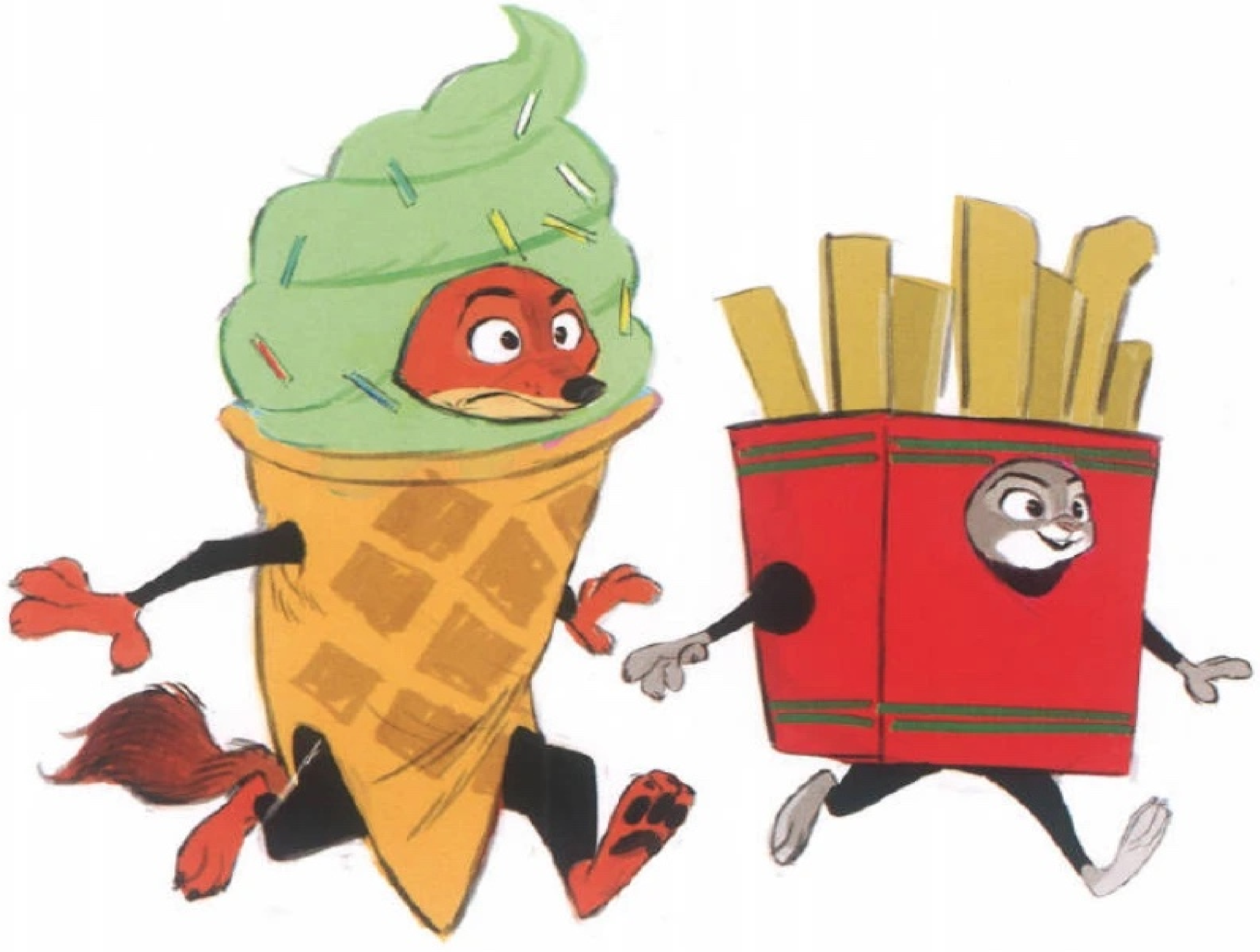
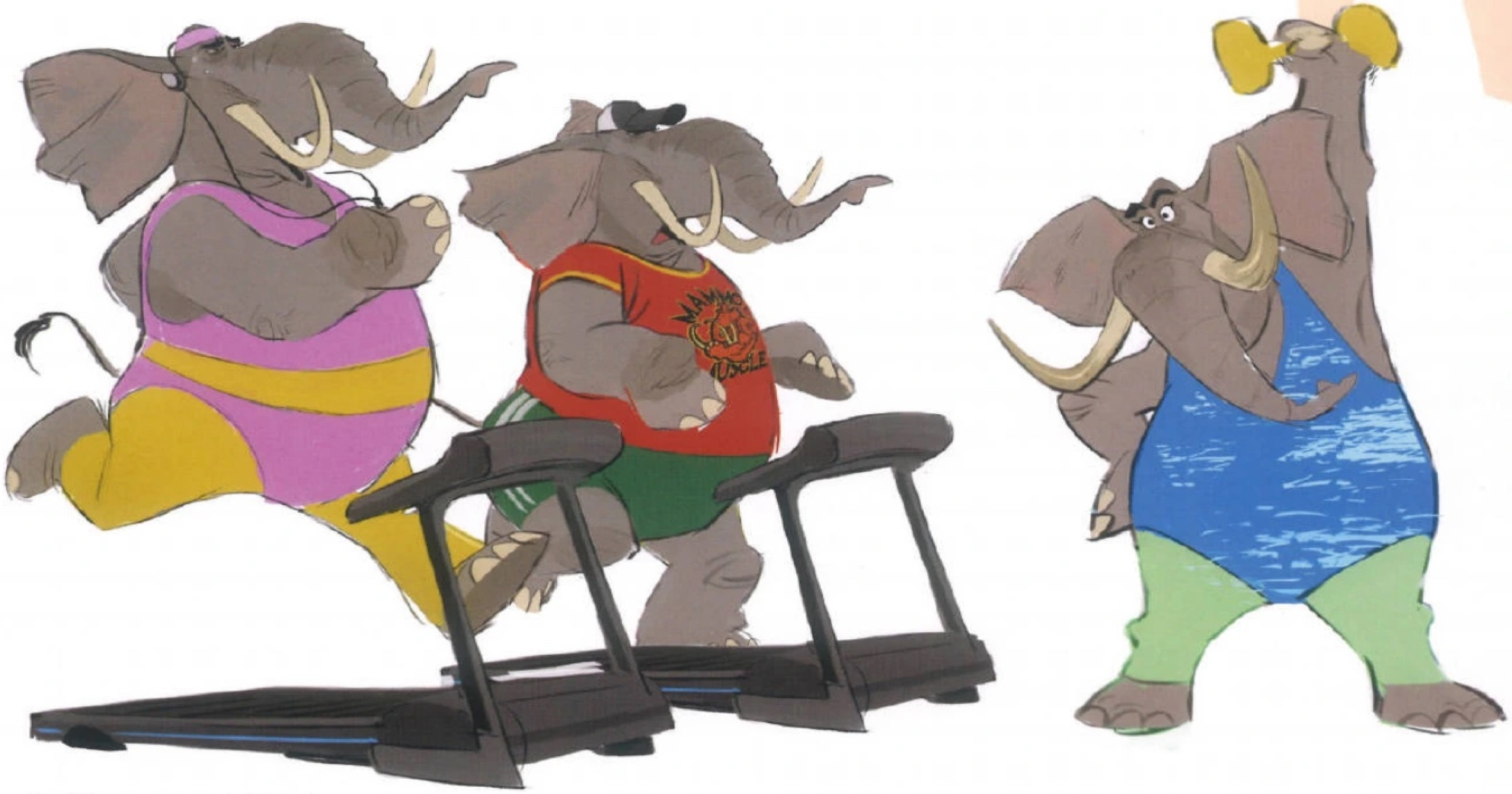


Mayumi Nose / digital







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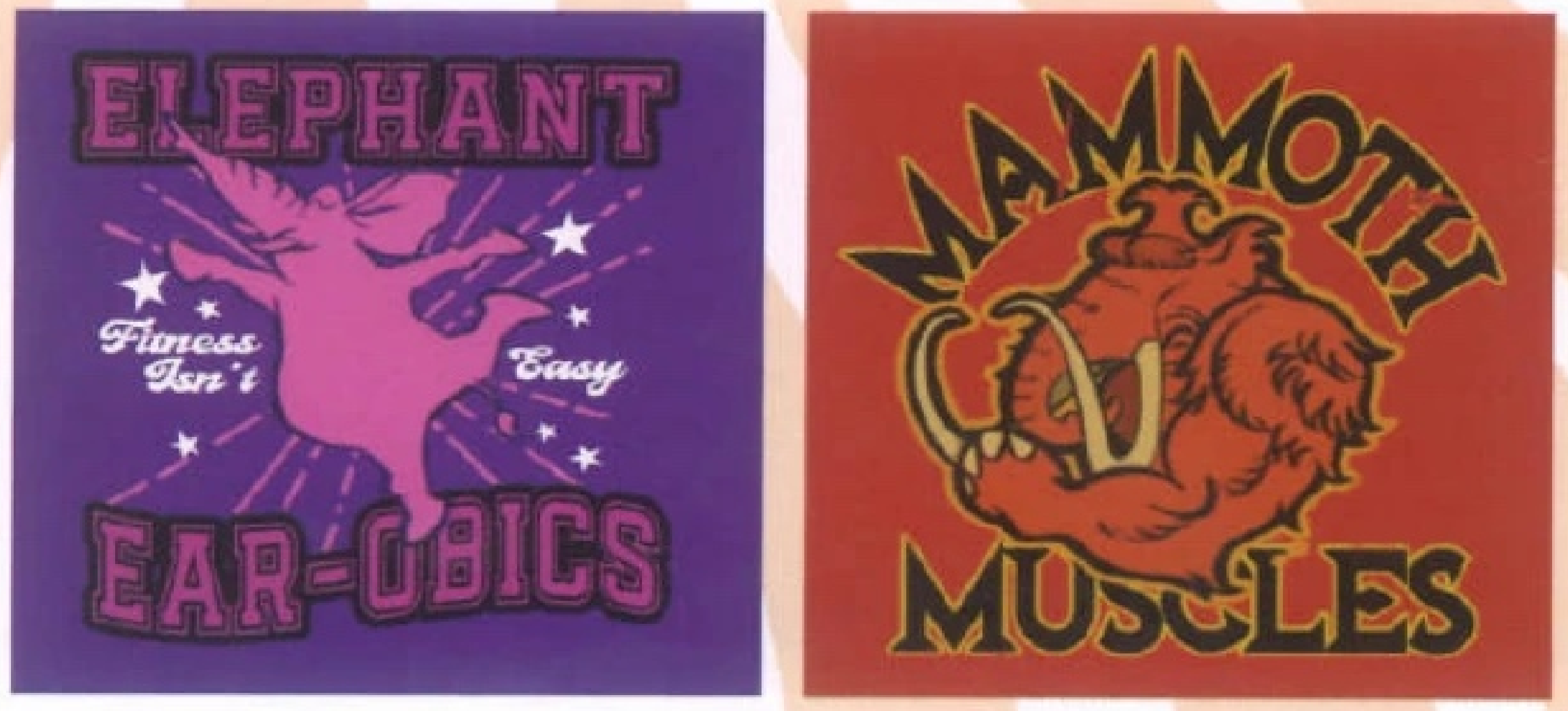
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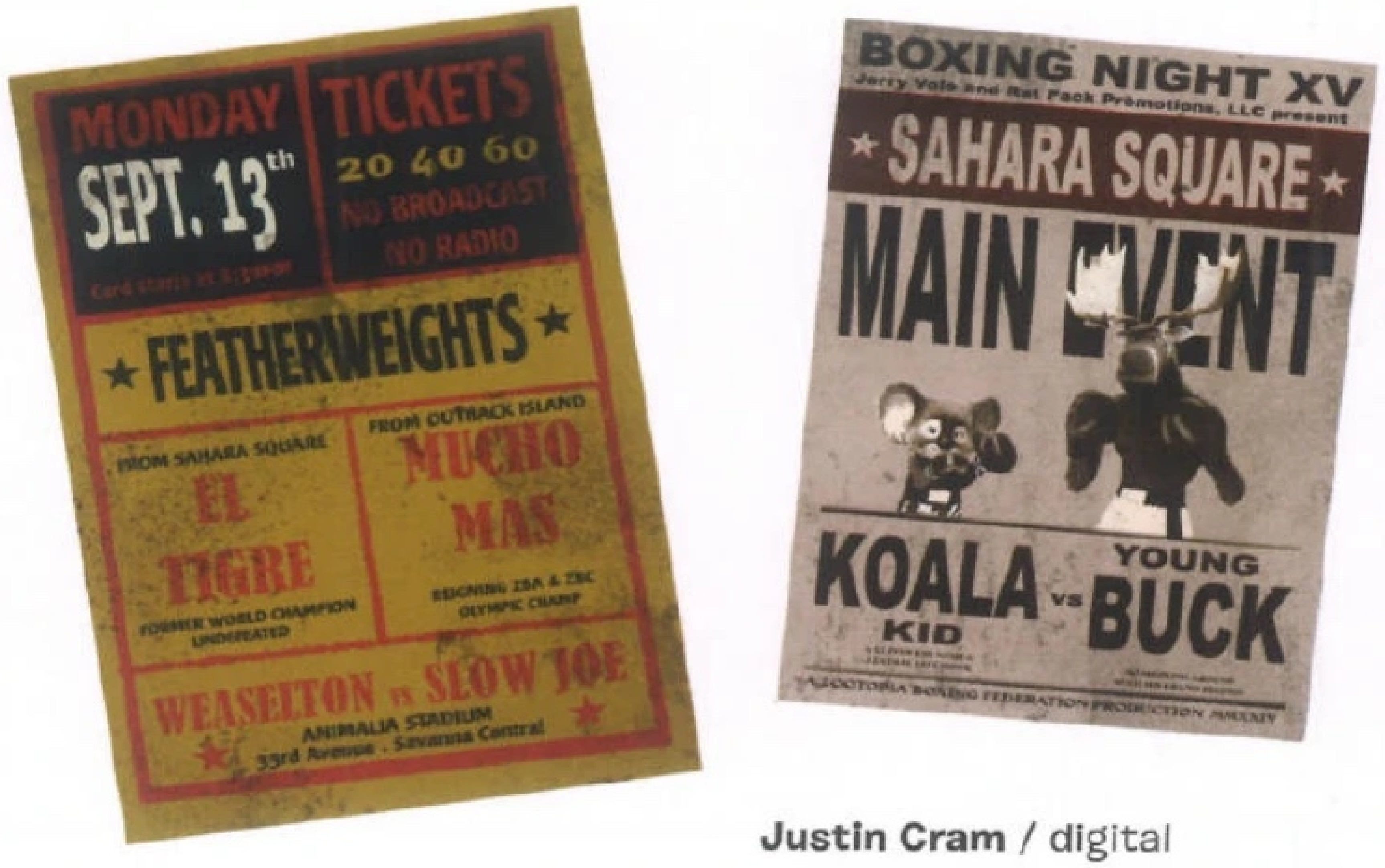
EAR-OBICS
MAMMOTH
MUSCLES

Ami Thompson / digital


MONDAY
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NO BROADCAST
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★ FEATHERWEIGHTS ★
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EL TIGRE
FORMER WORLD CHAMPION
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FROM OUTBACK ISLAND
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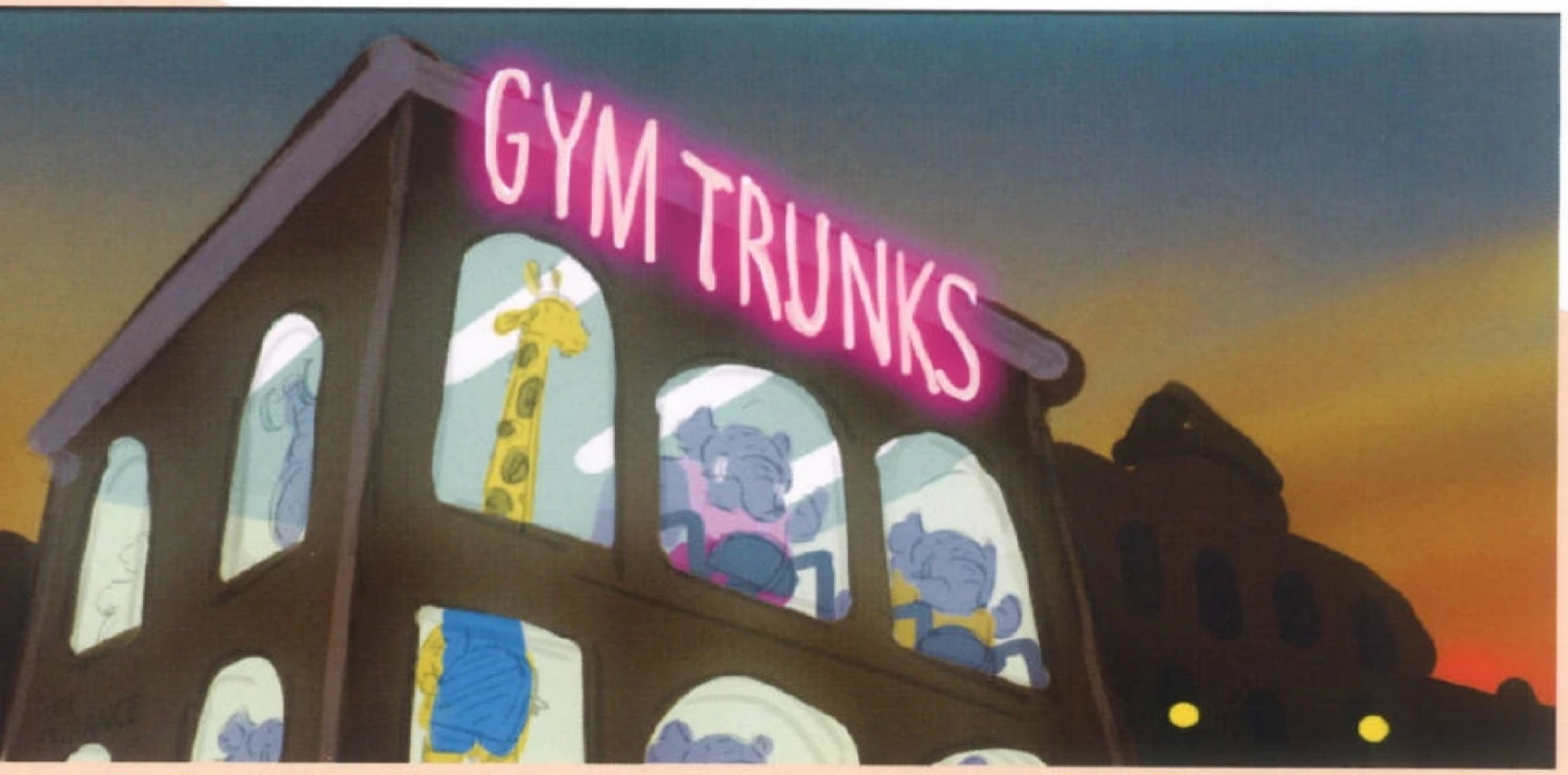
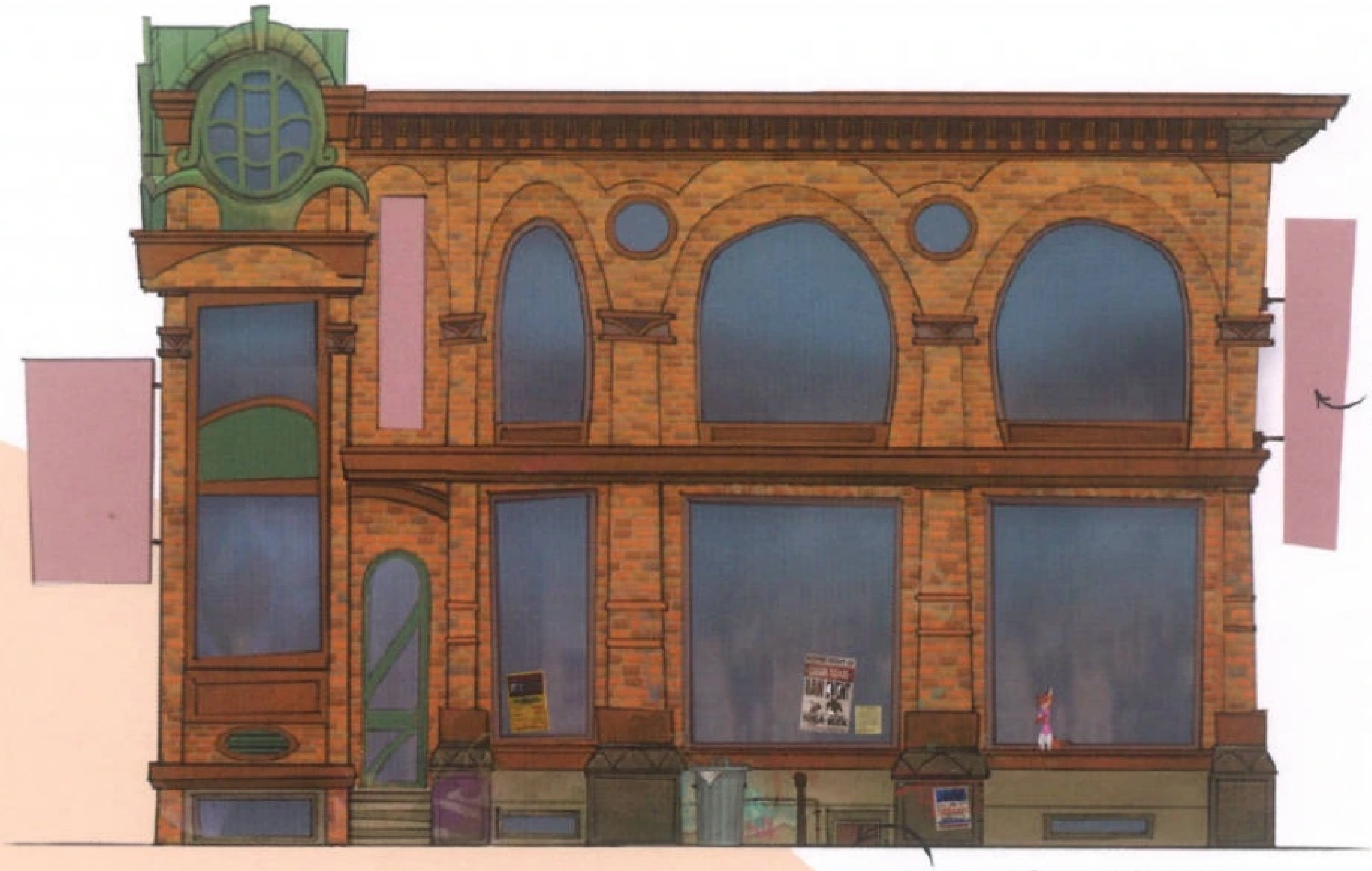
Jerry Vole and Rat Pack Promotions, LLC present
★ SAHARA SQUARE ★
MAIN EVENT
KOALA KID
vs
YOUNG BUCK
ZOOTOPIA BOXING FEDERATION PRODUCTION

Justin Cram / digital



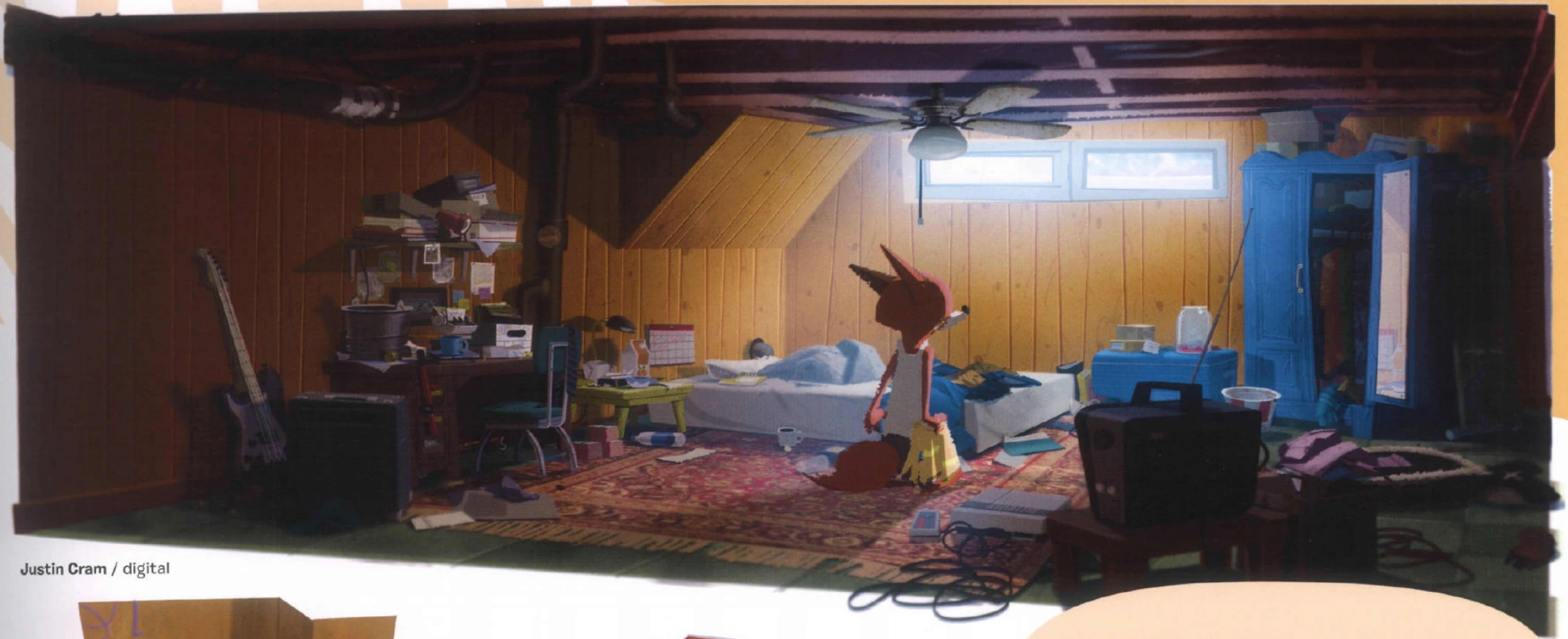
Cory Loftis / digital



GRAPHICS DELIVERED AT A LATER DATE

STAIRS DOWN TO NICKS APARTMENT

Cory Loftis and Justin Cram / digital



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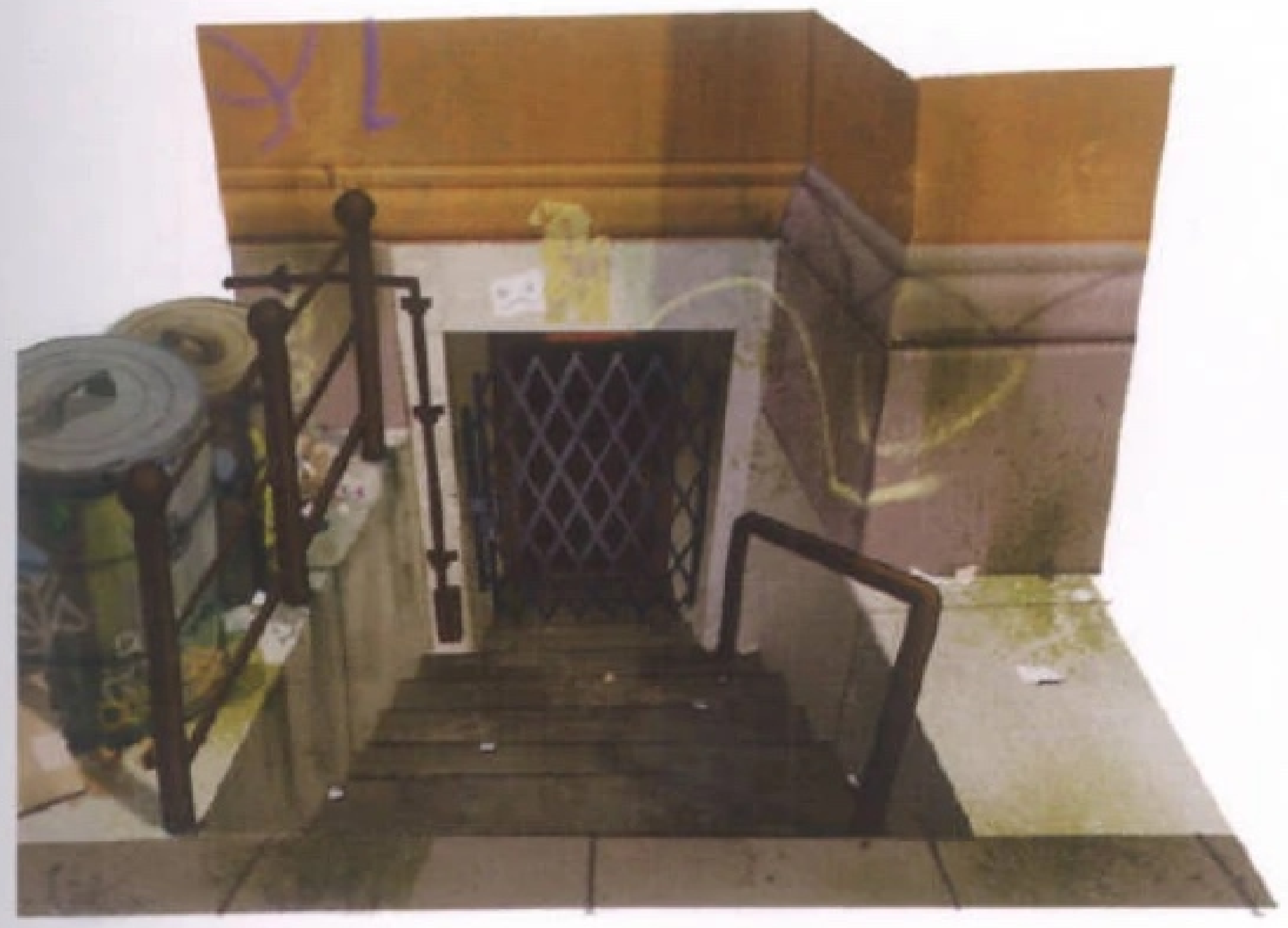

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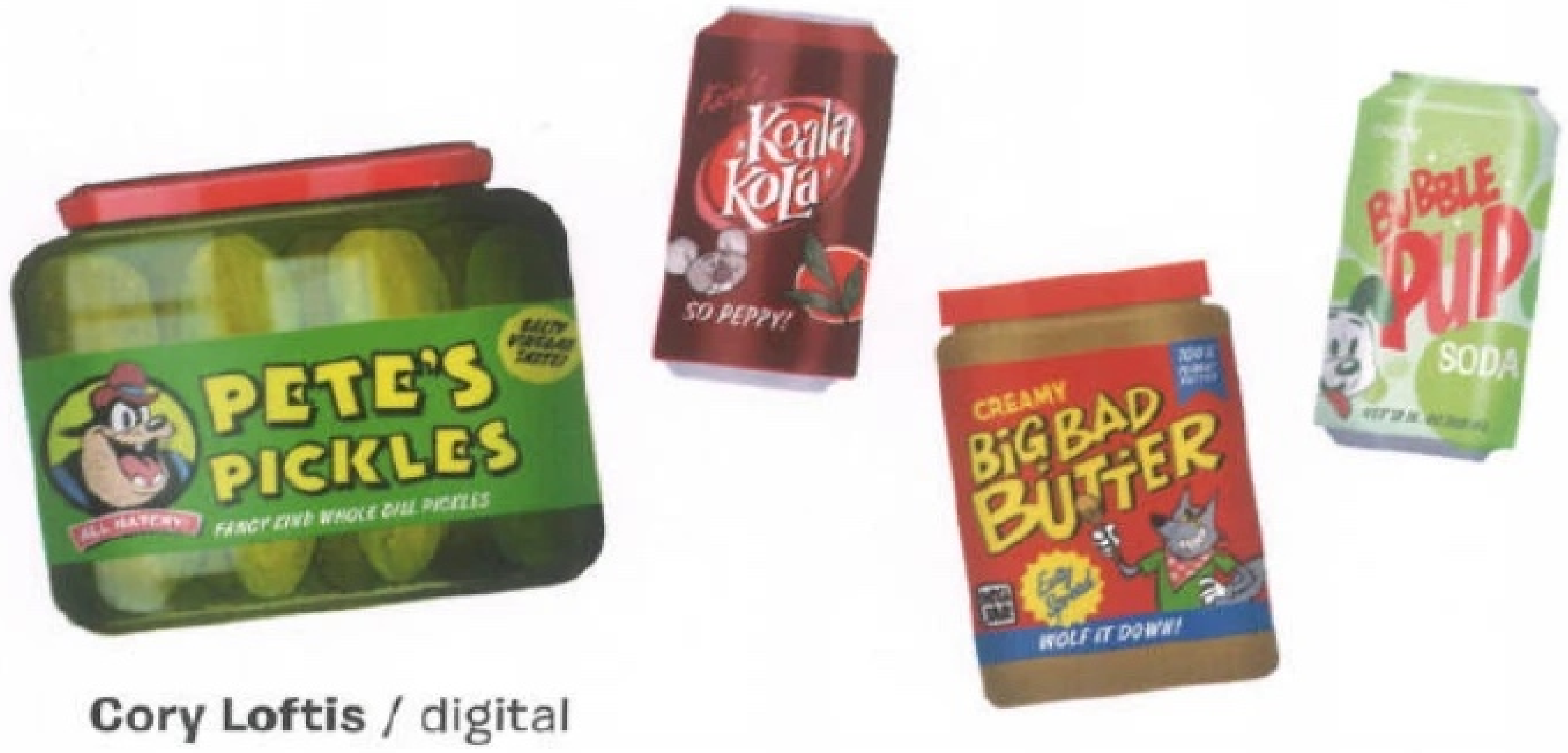
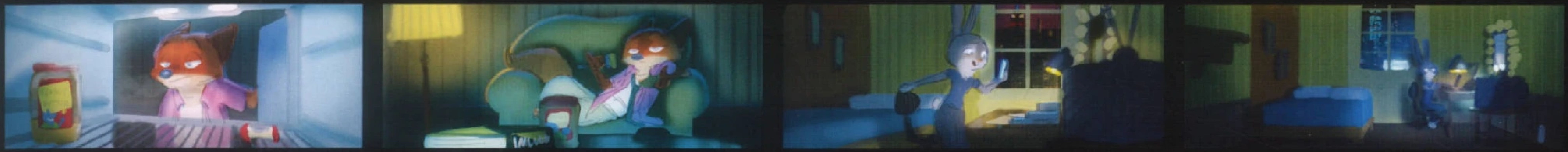

PETE'S PICKLES
ALL NATURAL
FANCY CUT WHOLE DILL PICKLES
Keala Kola
SO PEPPY!
CREAMY
BIG BAD BUTTER
WOLF IT DOWN!
BUBBLE PUP
SODA

Cory Loftis / digital

Nick hasn't adapted well to working a nine-to-five with the Zootopia Police Department, and many things in his apartment, like his dishes and laundry, have fallen by the wayside. He's so embarrassed by the state of his place when Judy stops by that he finally decides to do something about it.
—Cory Loftis, Production Designer



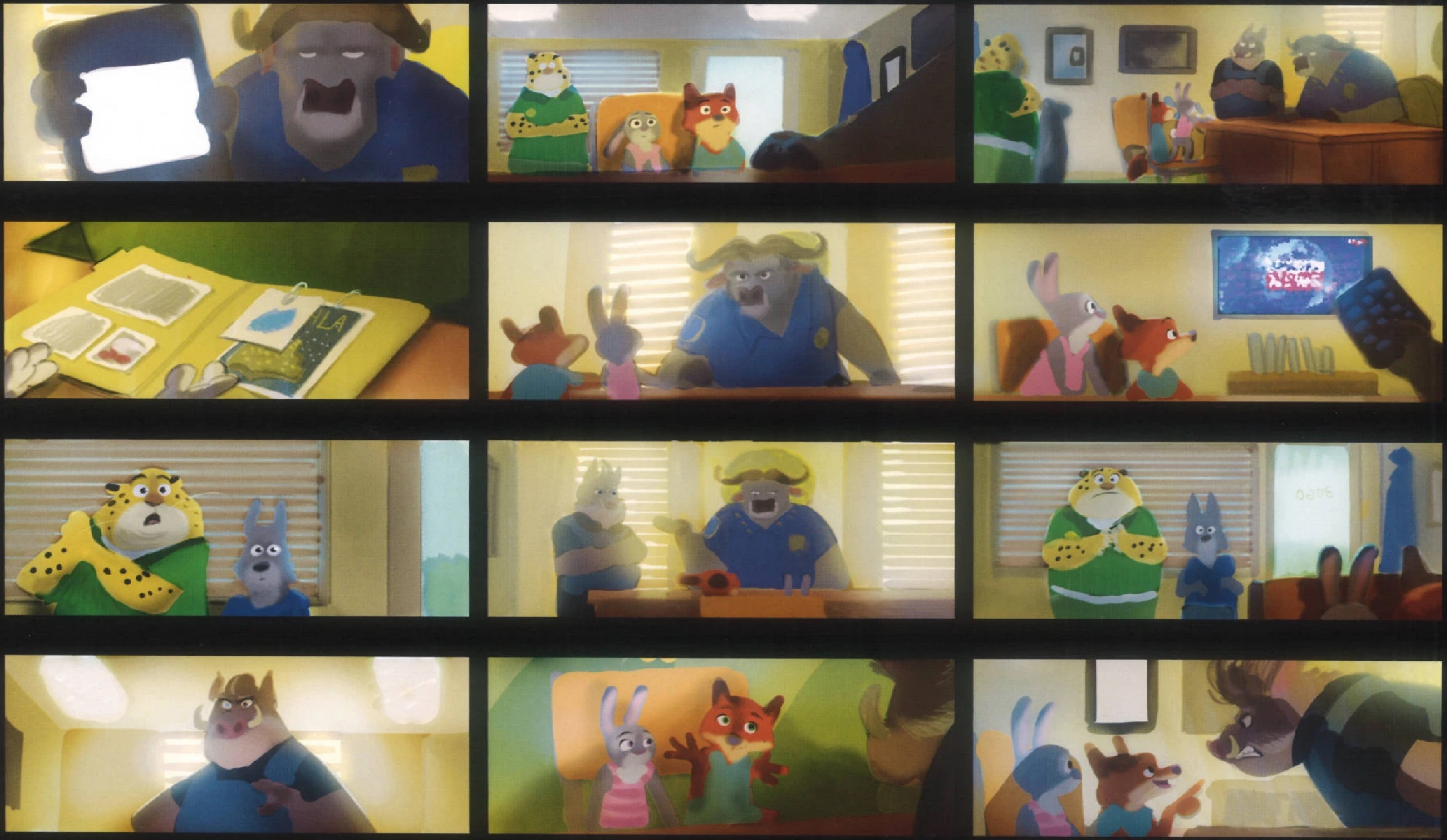
Cory Loftis, Melissa Sheng, and Hannah Leung / digital

D4
D5
D6
D7
Snarl
Snarl
KOALA KOLA
COLA
C4
C5
C6
C7
ZUIC
ZUIC
OINK
Grr
B4
B5
B6
1.50
BERG
CHOMP
WOOF!

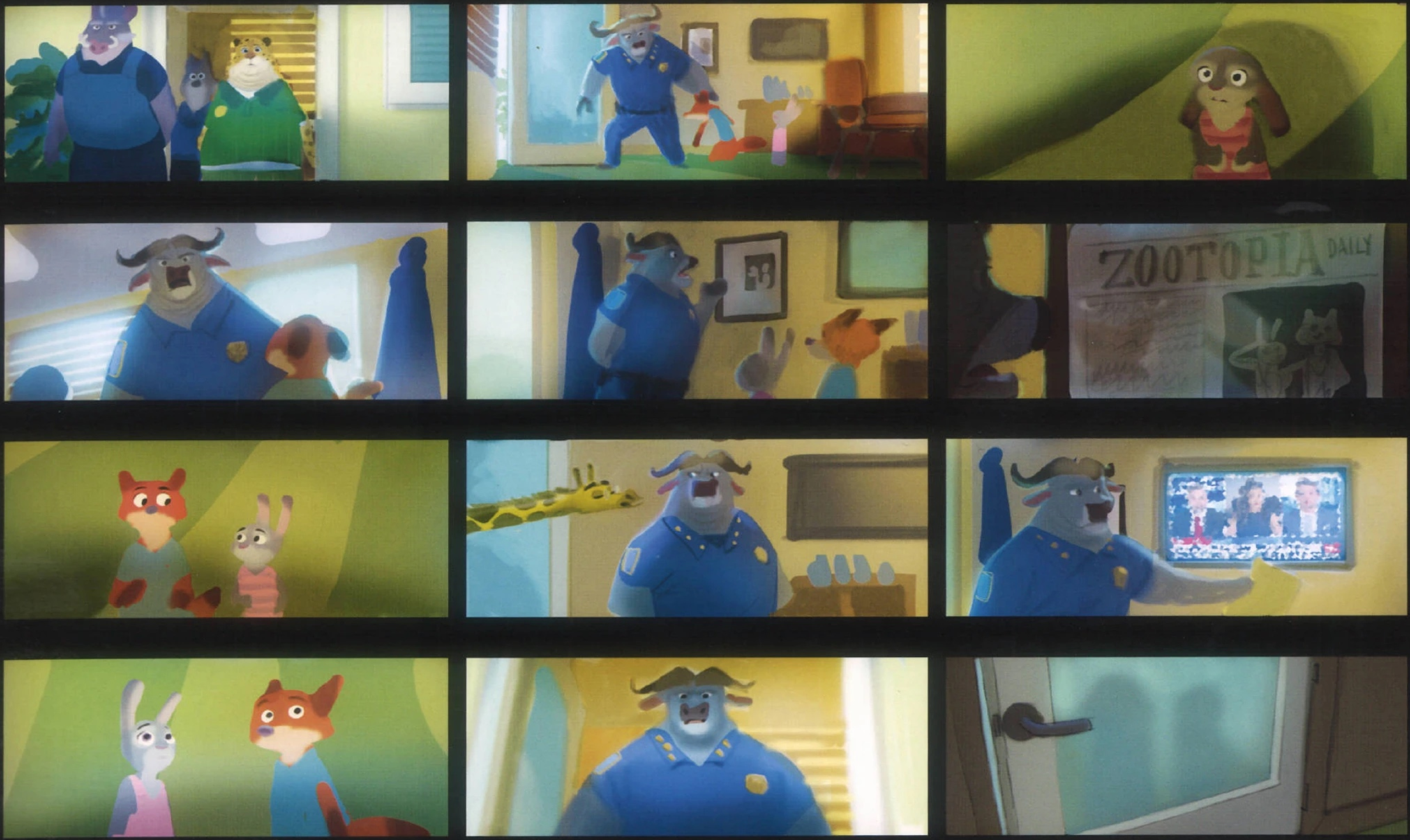
Cory Loftis / digital

UCKS
Cl
Grip
INSERT
BILL
80
OZ
Meow
Fuzz
CO
YUM
Chonk!

ZOOTOPIA POLICE DEPARTMENT

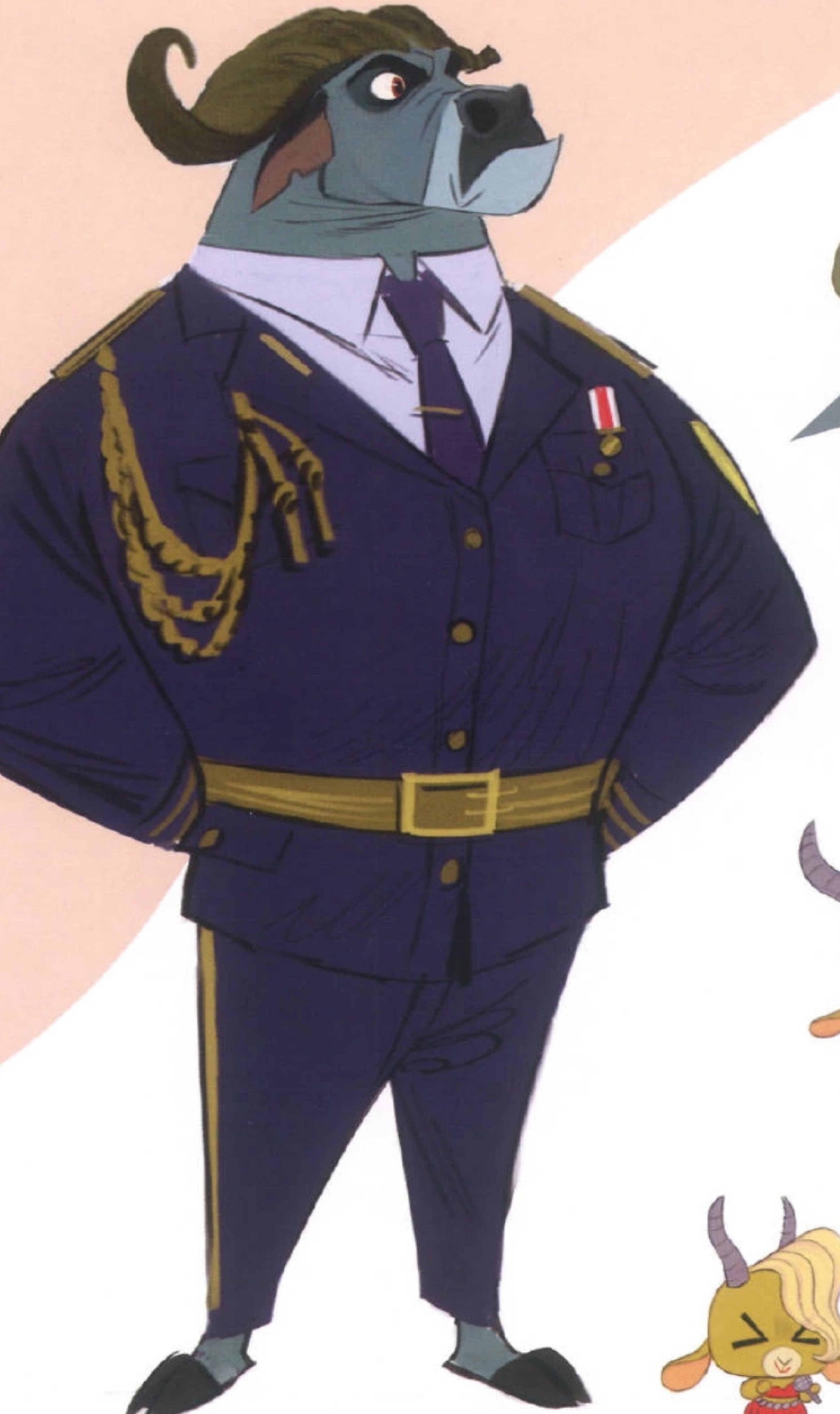


To create a sense of continuity with the first film, we matched the color of environments visited in *Zootopia* with their original palettes, such as Chief Bogo's office at the ZPD and its warm shades. Our new locations introduce new colors to give the audience a feeling that the world has expanded.
—Griselda Sastrawinata-Lemay, Associate Production Designer

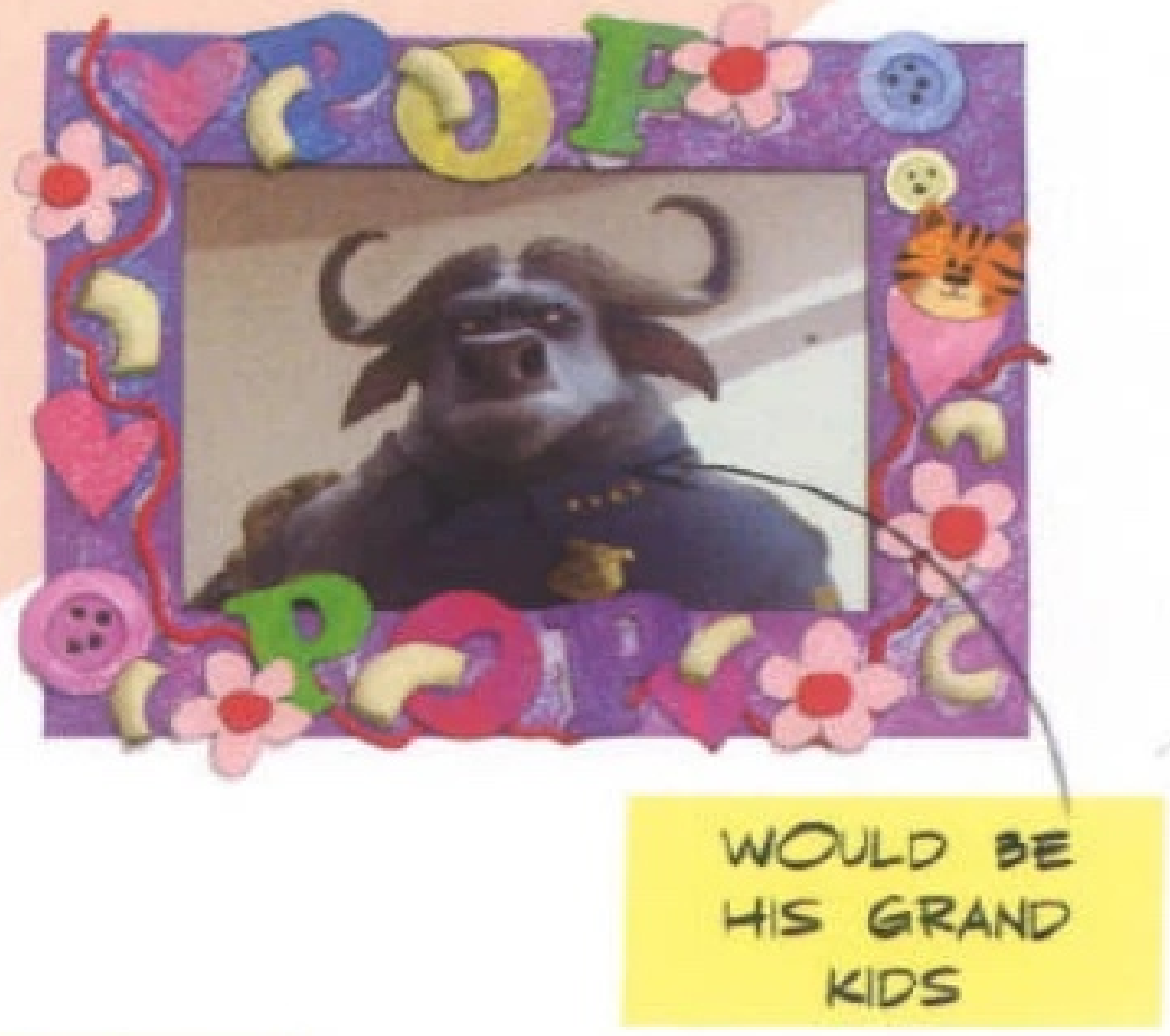


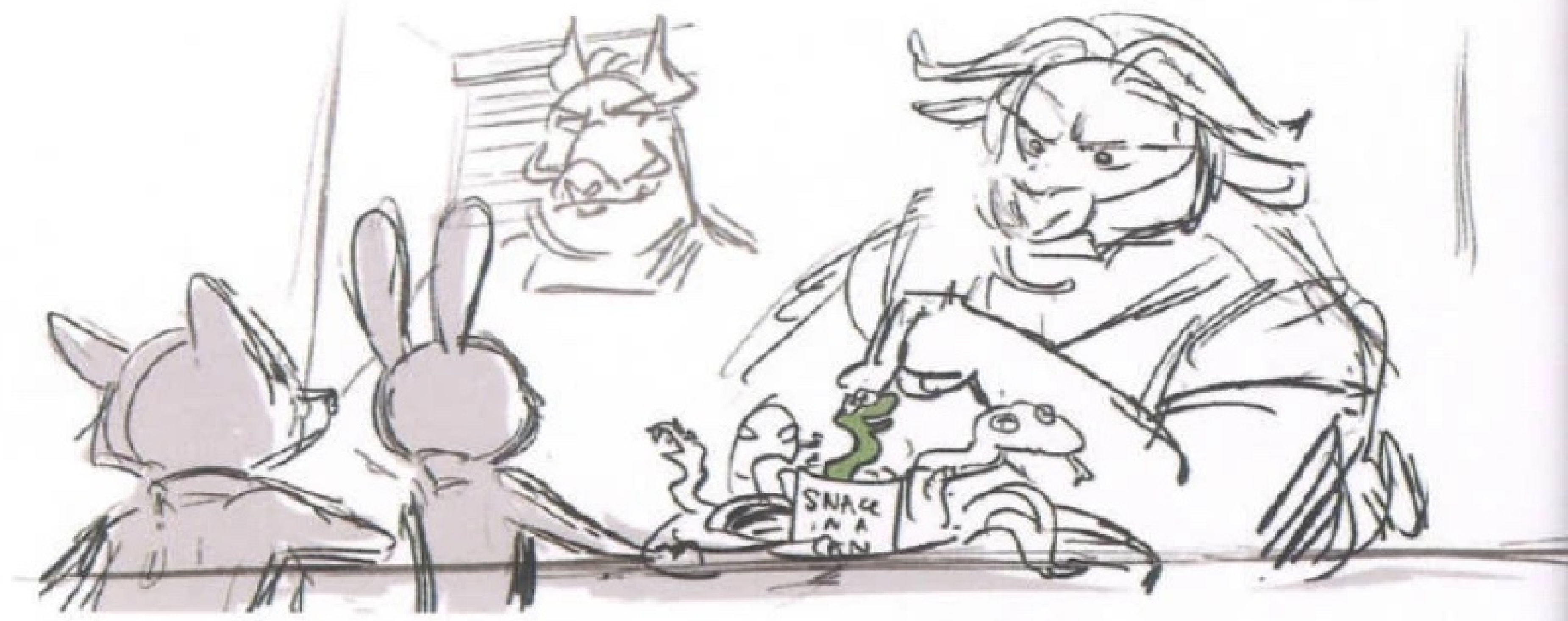
This spread: **Cory Loftis, Noor Rasoul, and Carrie Liao** / digital

CHIEF BOGO

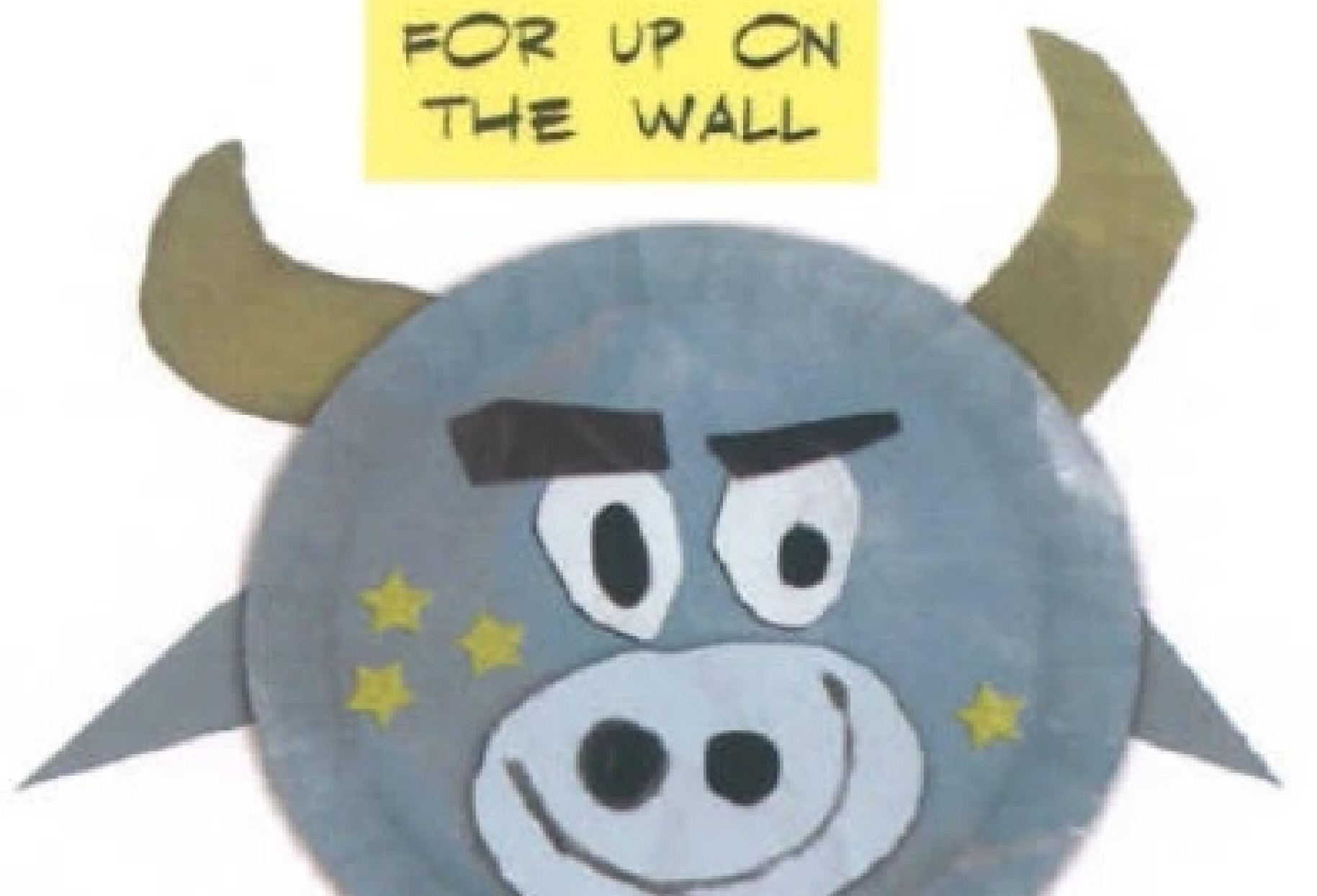


Ami Thompson / digital

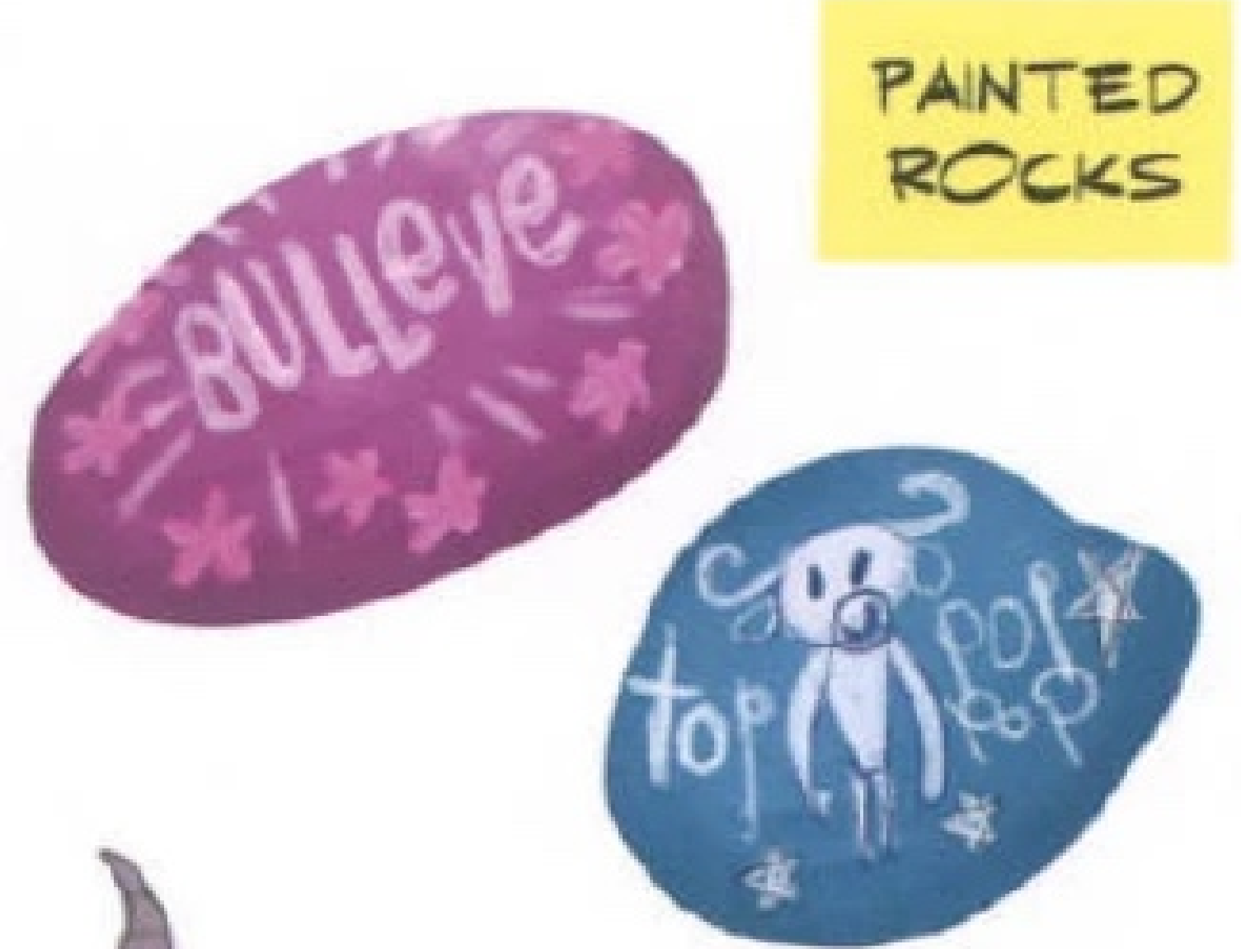

POP
POP
WOULD BE HIS GRAND KIDS

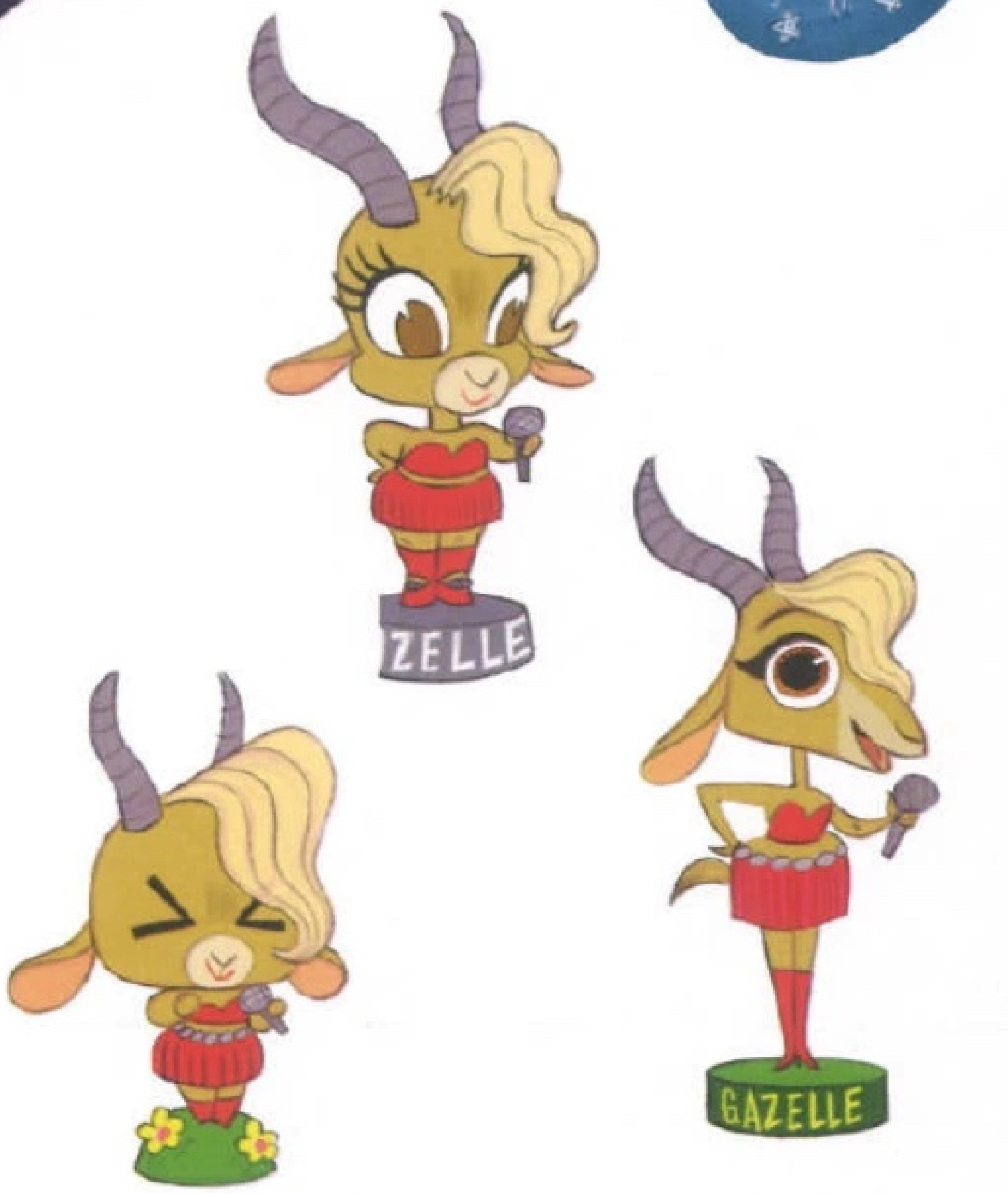

SNACK IN A CAN

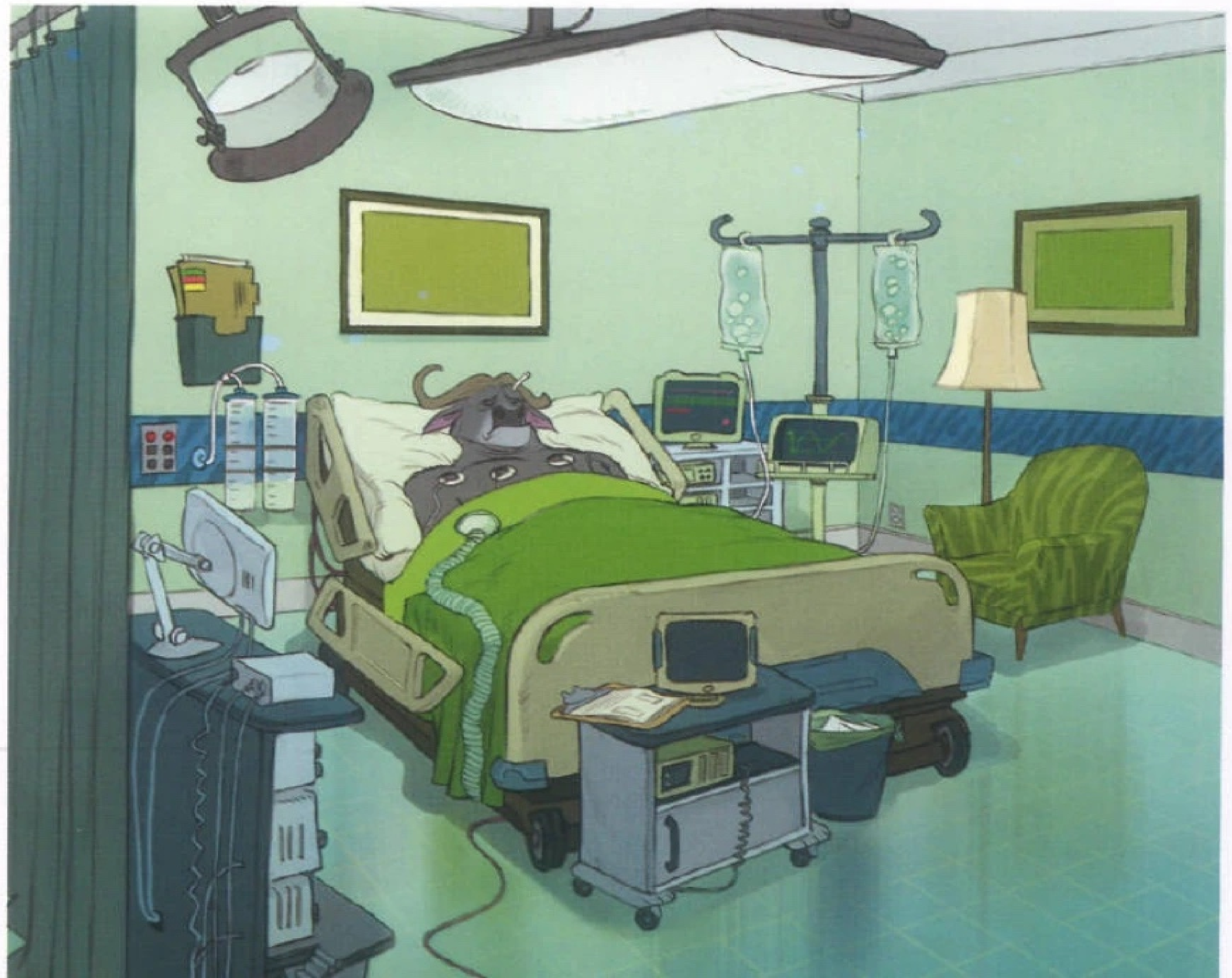
Carrie Liao / digital


FOR UP ON THE WALL

Chief Bogo is heading toward the end of his career, and like any good leader, he's looking for the next person to take his job. He sees promise in Judy and acts more like her mentor than her boss. We see his eased-up, more optimistic side in the personal details in his office, like medals he's received over the years, newspaper clippings, and art from his grandchildren.
—Cory Loftis, Production Designer

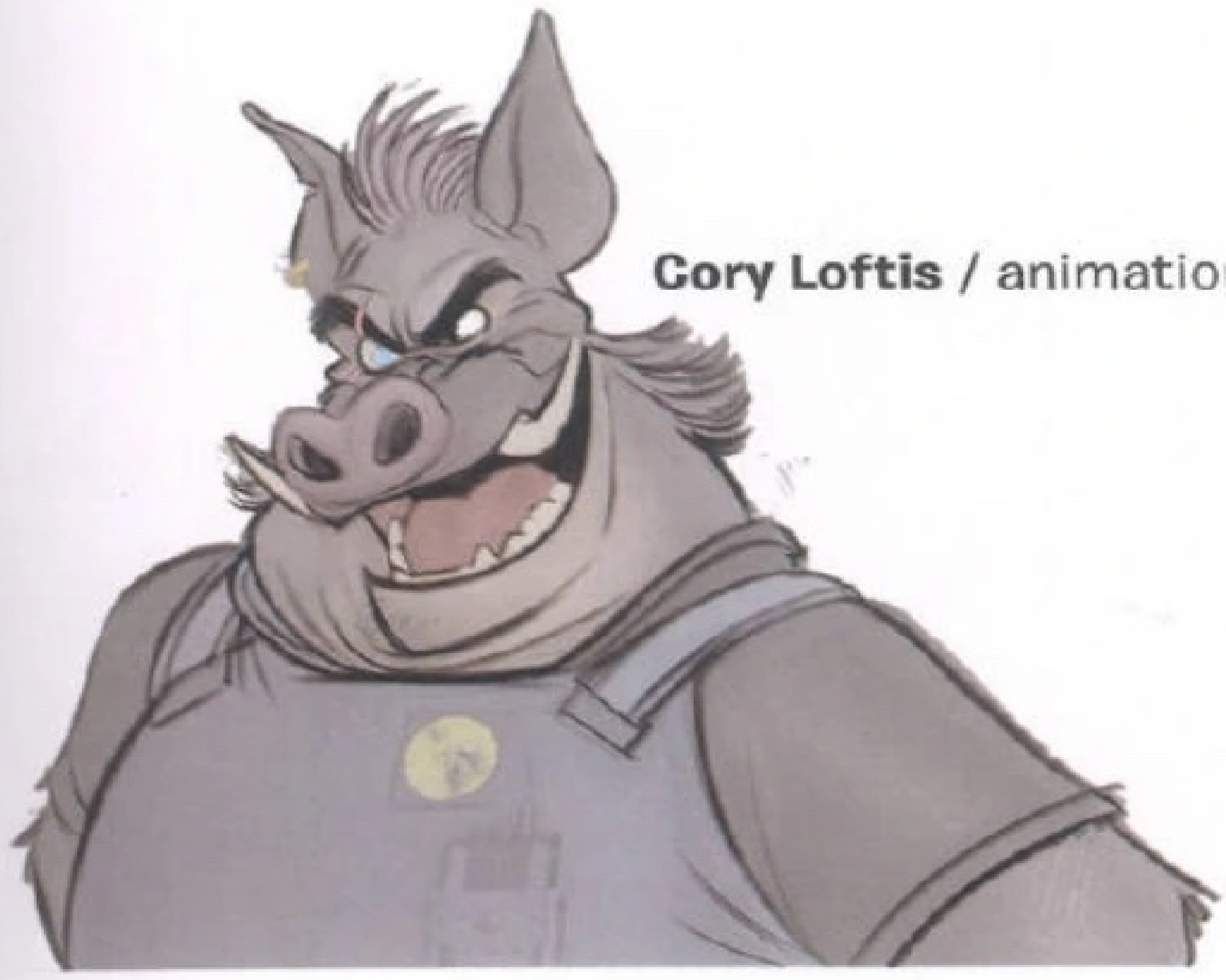

PAINTED ROCKS
BULLeve
top POP


ZELLE
GAZELLE

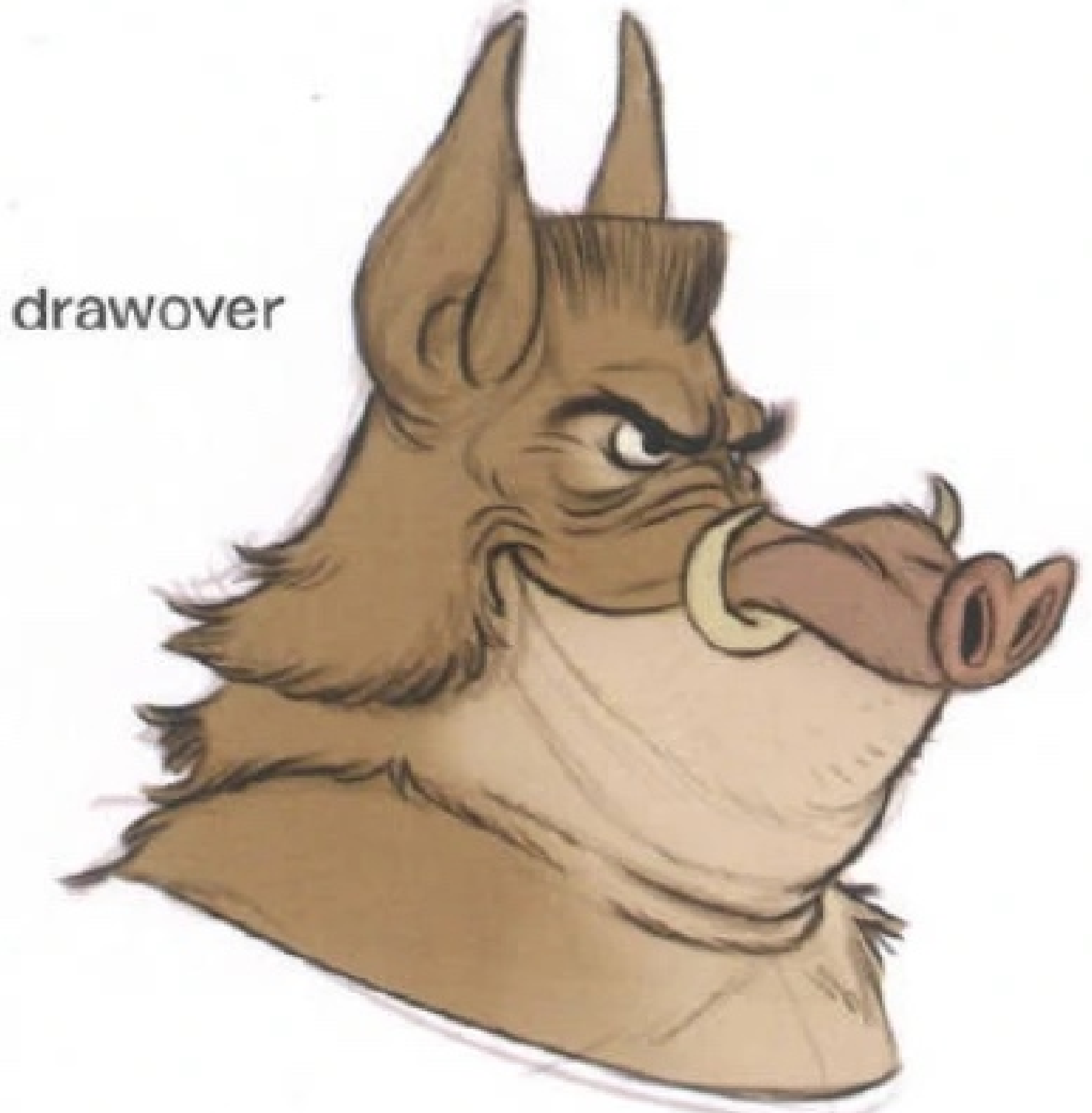


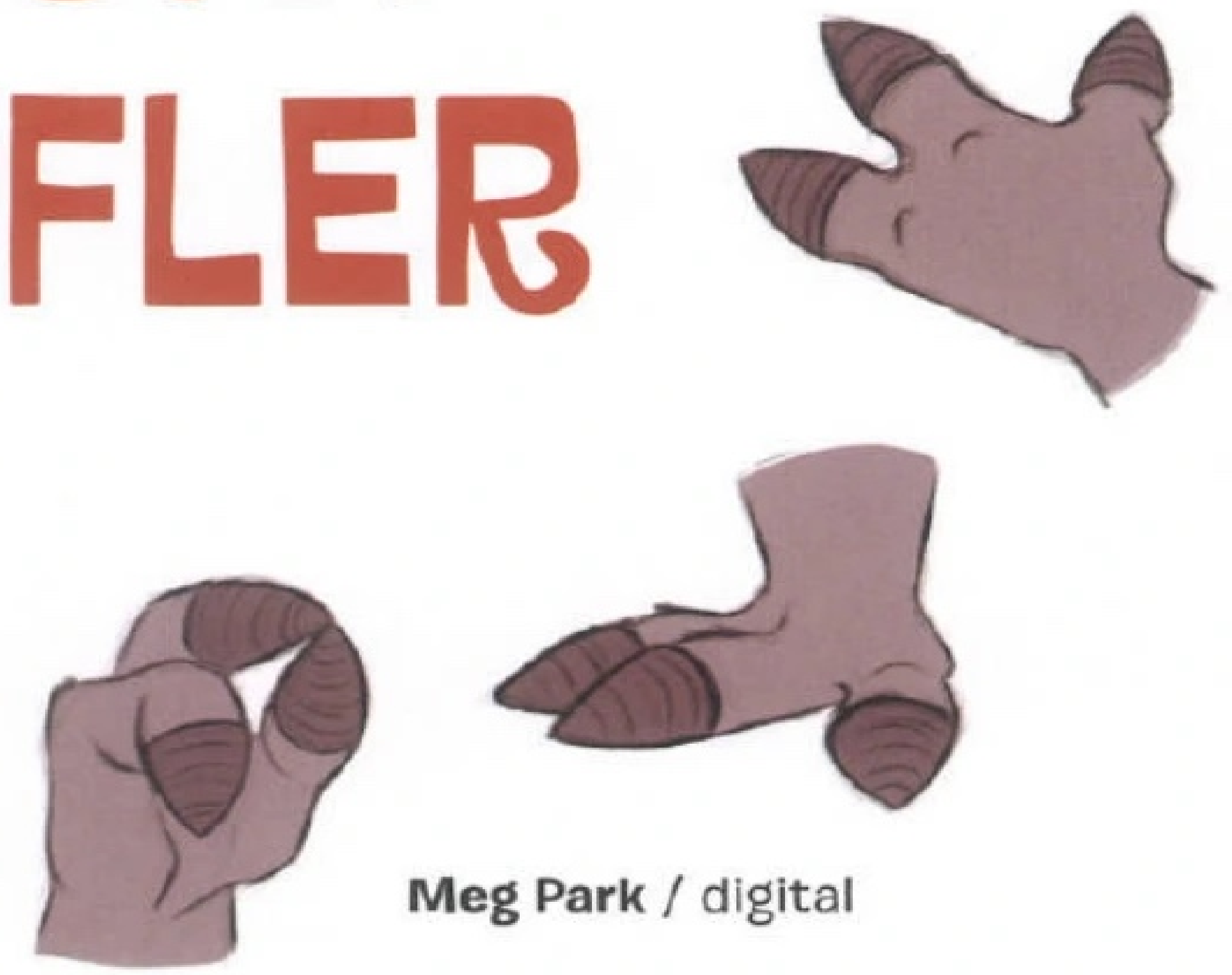
This spread (except where noted): **Cory Loftis** / digital

CAPTAIN HOGGBOTTOM & DETECTIVE TRUFFLER



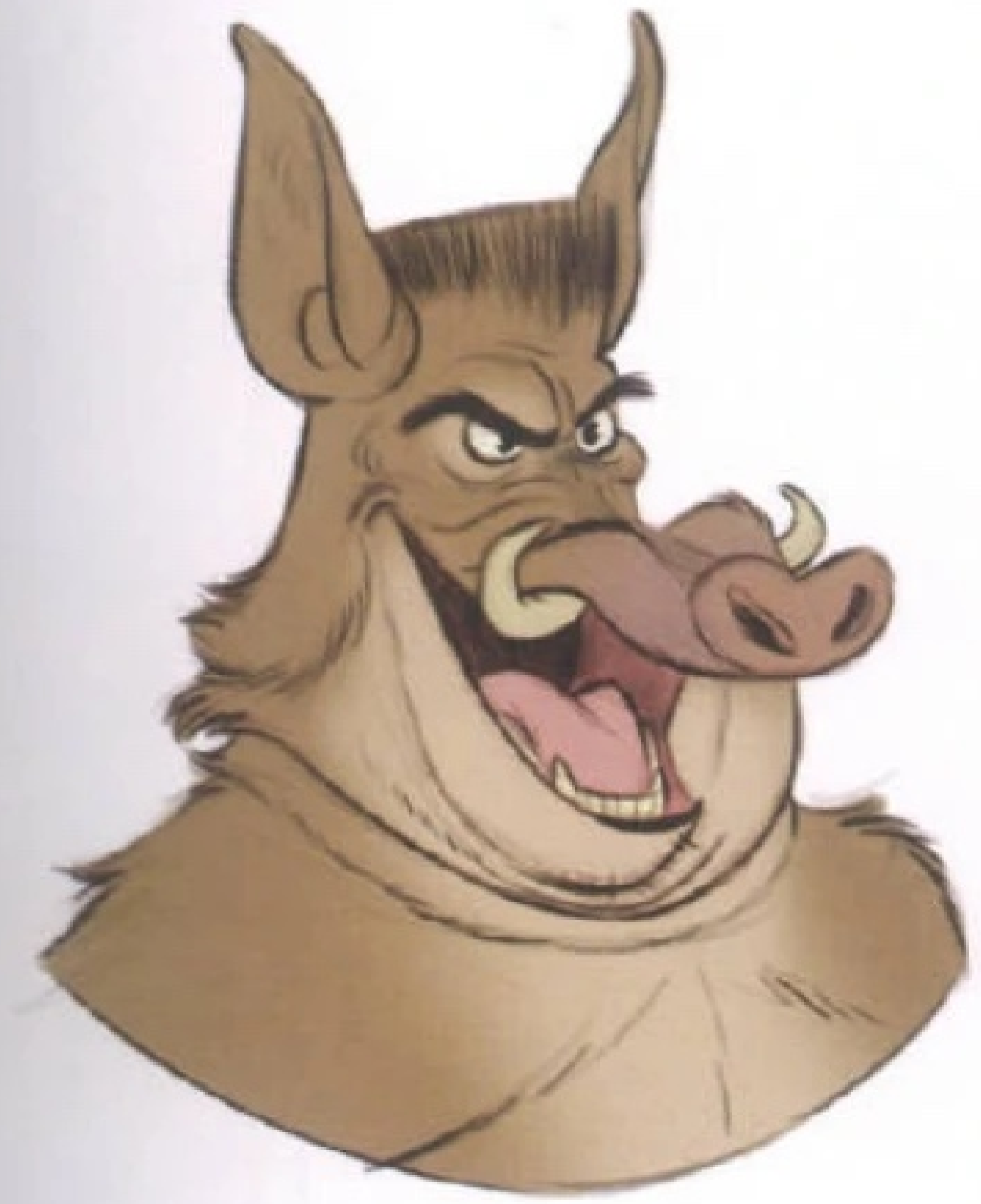
Cory Loftis / animation drawover

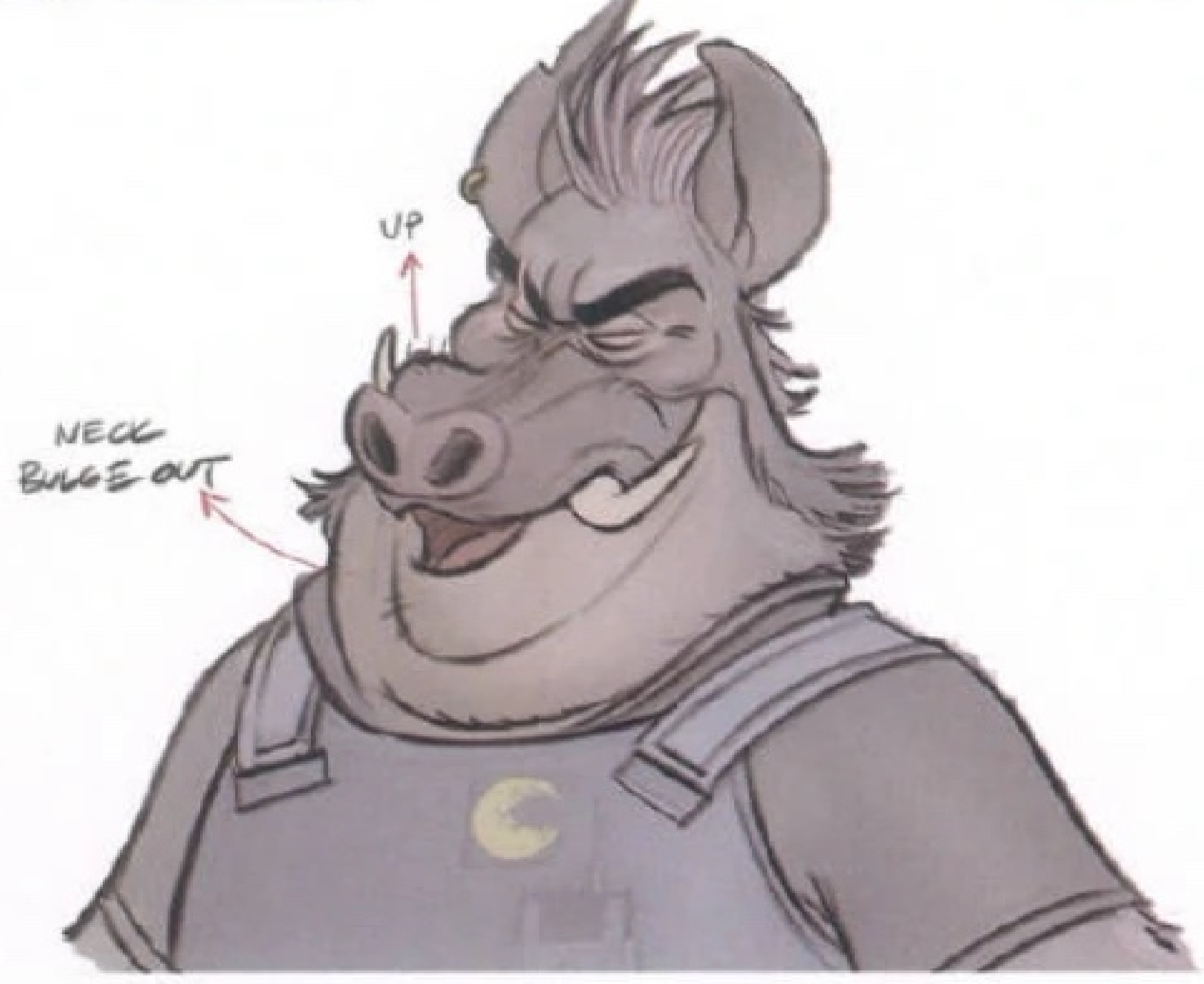




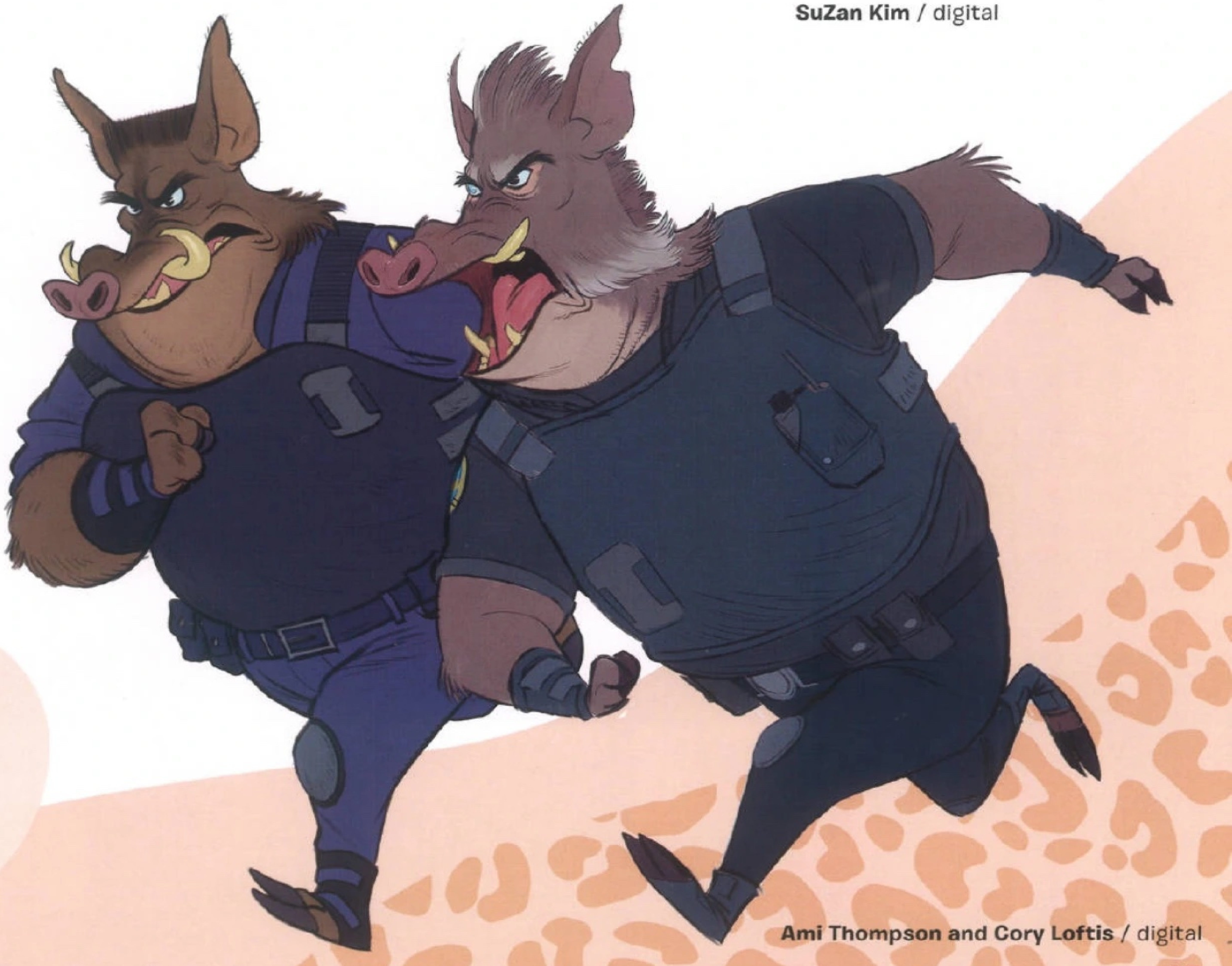
Meg Park / digital

SuZan Kim / digital





Cory Loftis / animation drawover



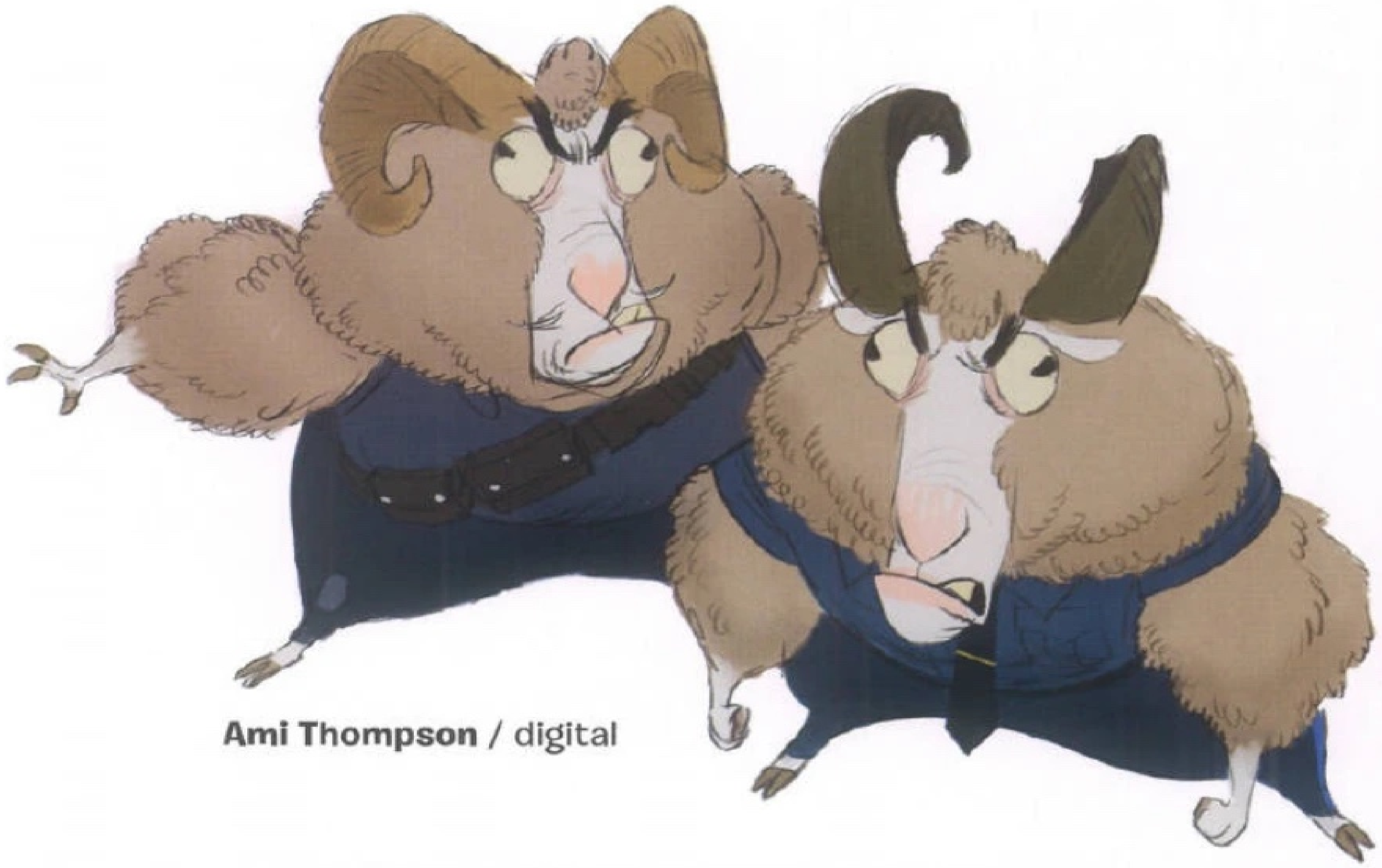
Ami Thompson and Cory Loftis / digital

Razorback hogs Captain Hoggbottom and Detective Truffler are ZPD's most elite partners. At one point, we nicknamed them "The Sniffer Squad." They're extremely intense. While great cops for the most part, they also sometimes take a questionable "guilty until proven innocent" approach.
—Jared Bush, Director, Writer, and Chief Creative Officer, Disney Animation

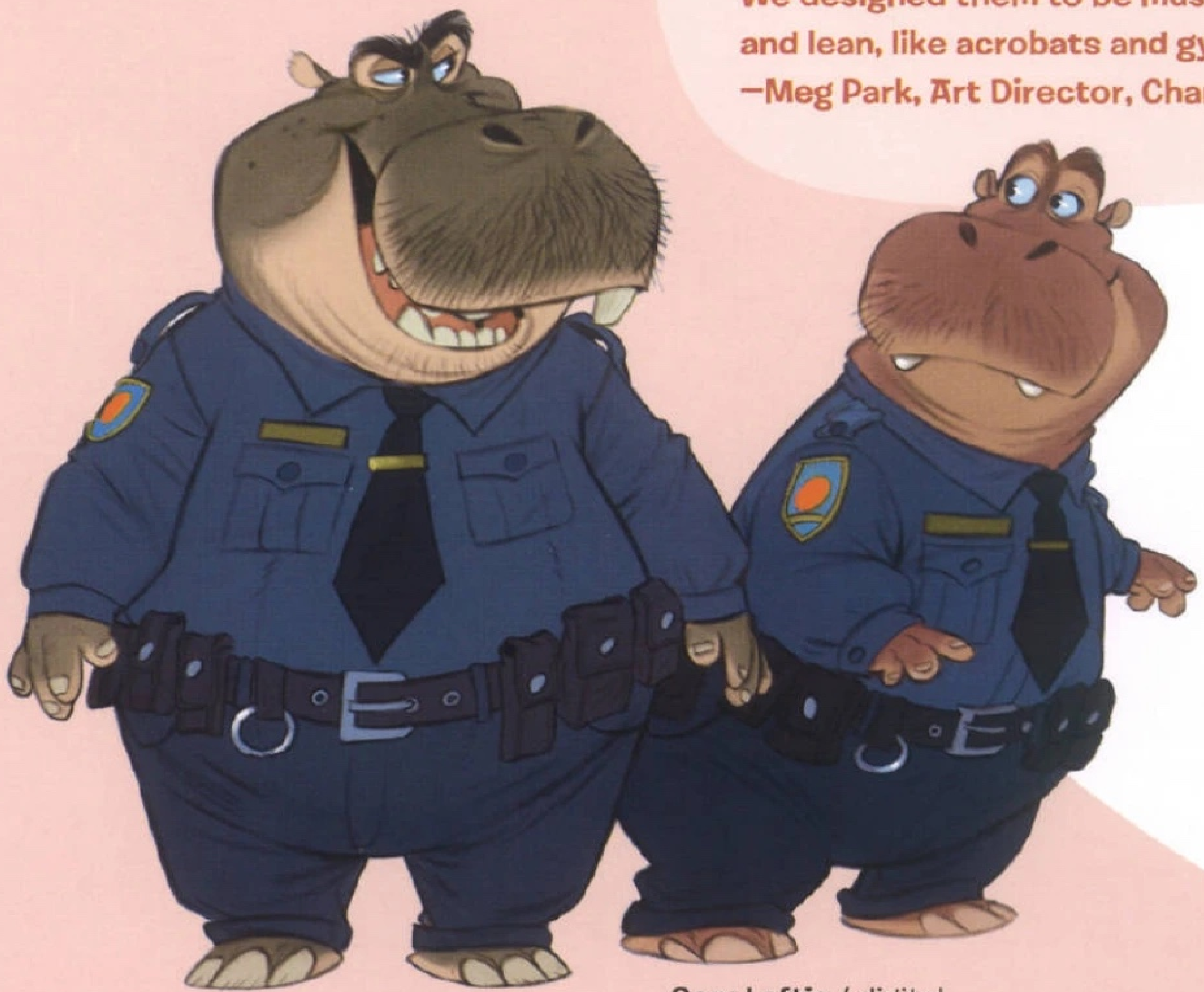
HIGGINS & BLOAT

CHÈVRE & BÛCHERON

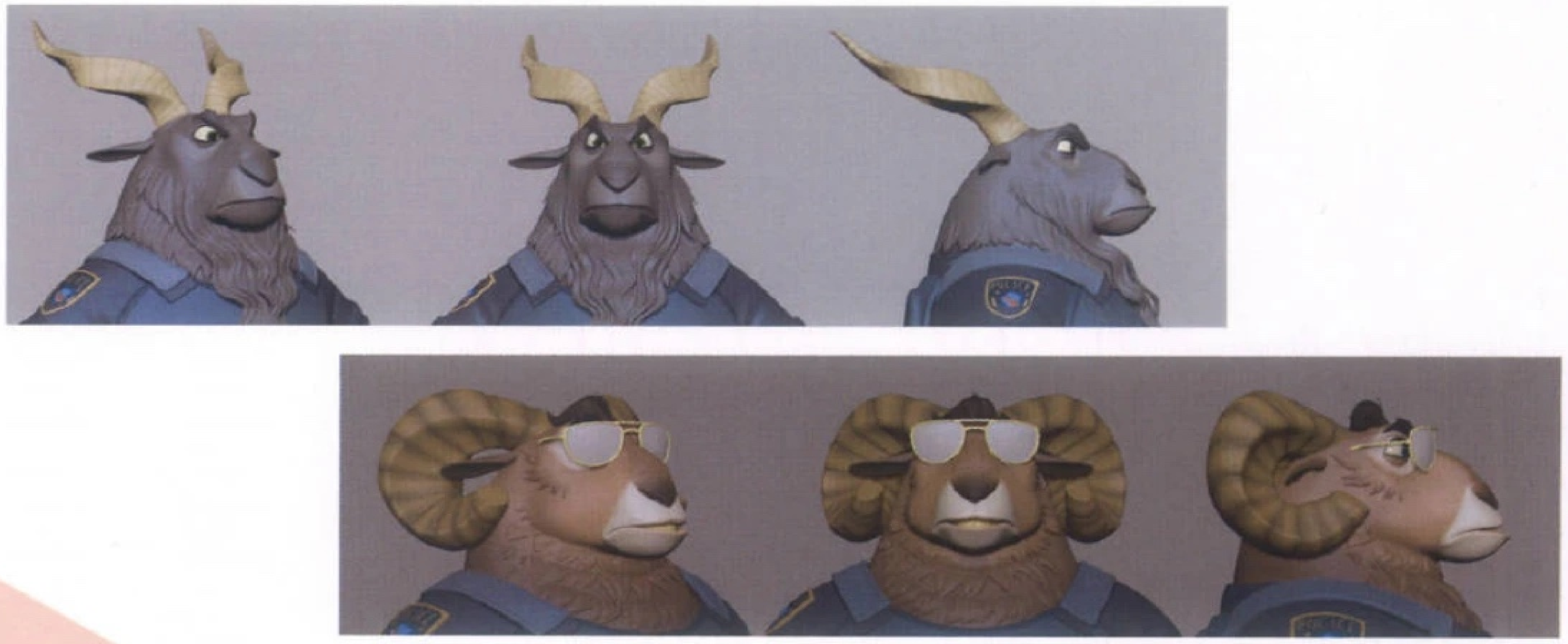
Hippo team Higgins and Bloat are deceptively athletic. So, too, are the French rams, Chèvre and Bûcheron, who were depicted in early storyboards as scaling cliffs with ease. We designed them to be muscular, strong, and lean, like acrobats and gymnasts.
—Meg Park, Art Director, Characters



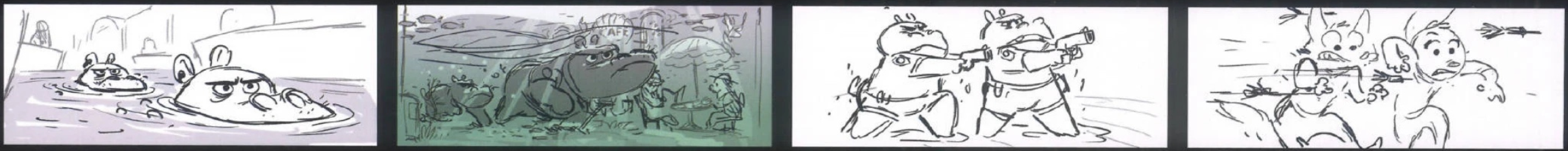
Ami Thompson / digital



Cory Loftis / digital



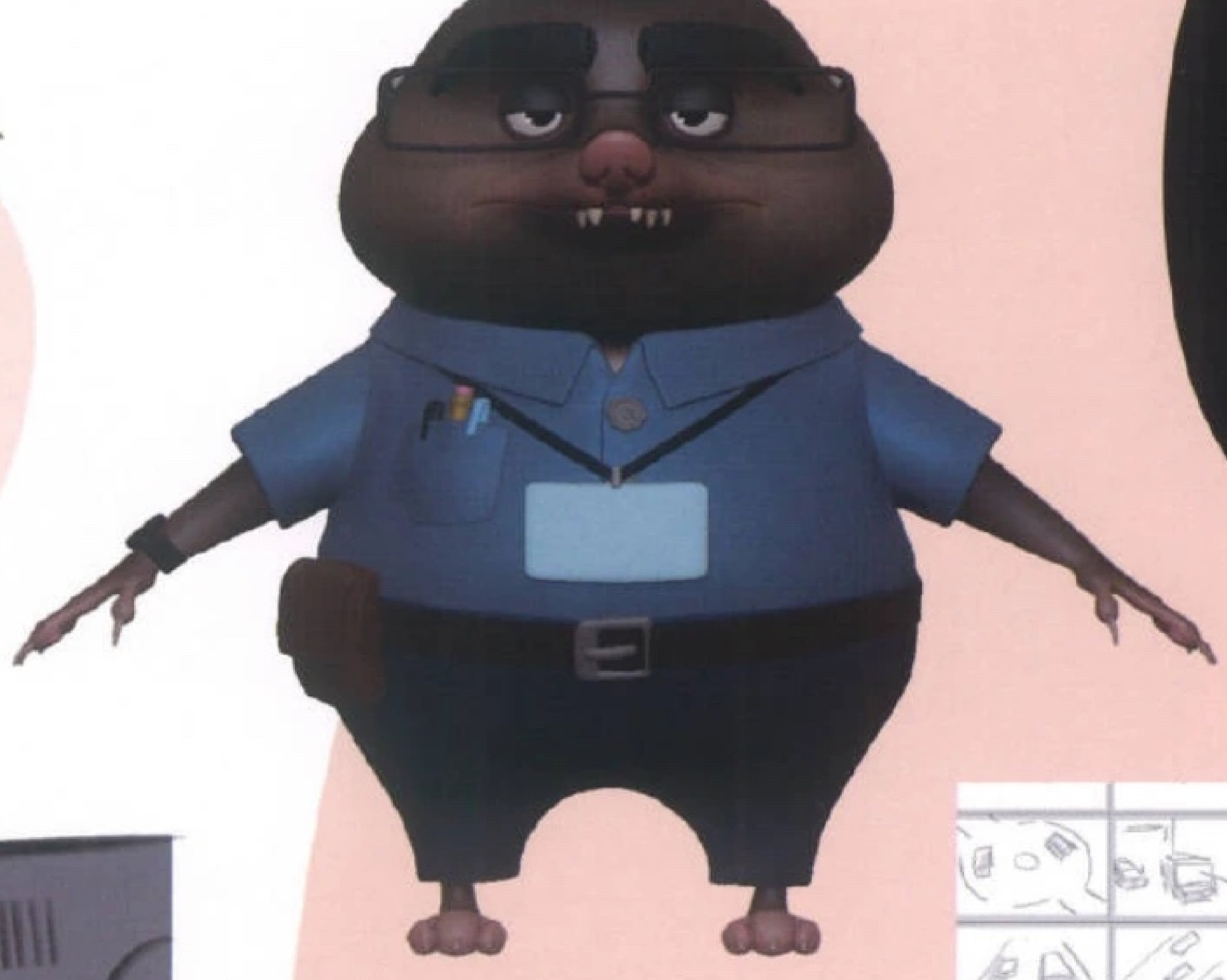
Alessandra Rodriguez Curiel / digital



Jeremy Spears/ digital

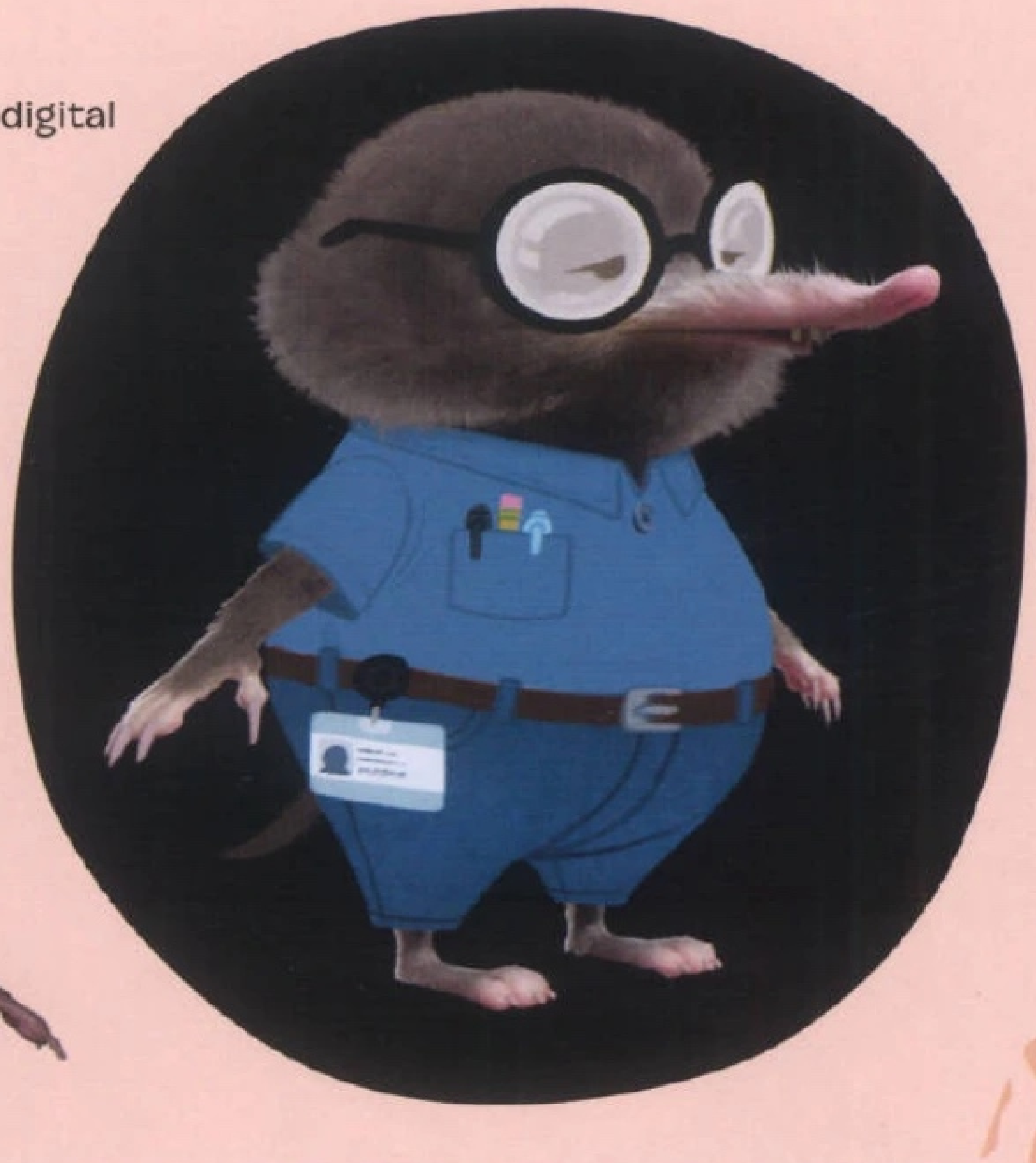
PAUL MOLEDEBRANDT

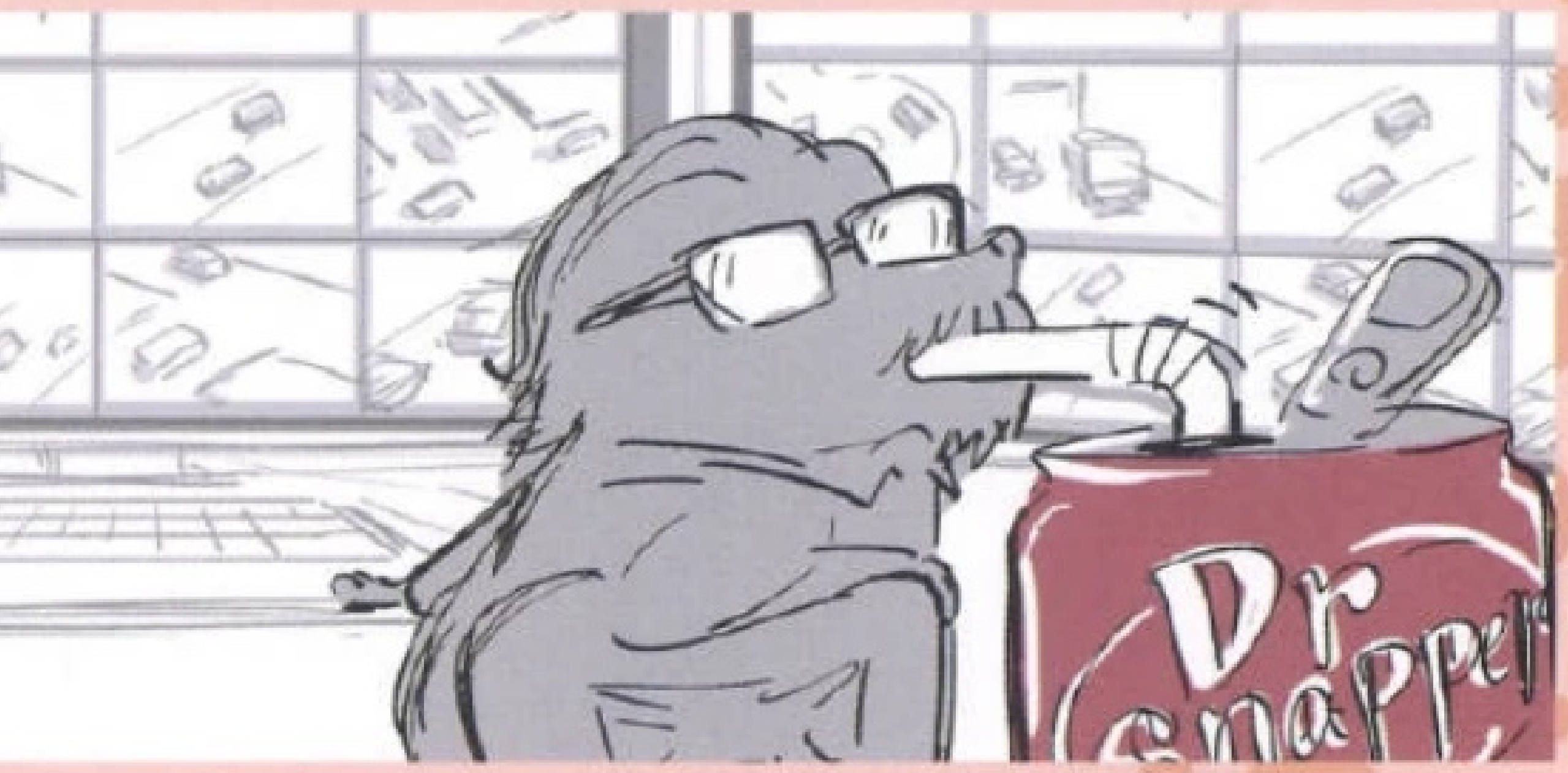
Paul is a tiny mole who works in the IT department at the ZPD. We tried to make him look as much like an "IT worker" as possible. He's got lots of pens sitting in his shirt pocket and a large ID badge and cell phone hanging from his belt. It's hard to give a mole a beard, but we tried, adding a bit of extra fluff under his chin. —Meg Park, Art Director, Characters

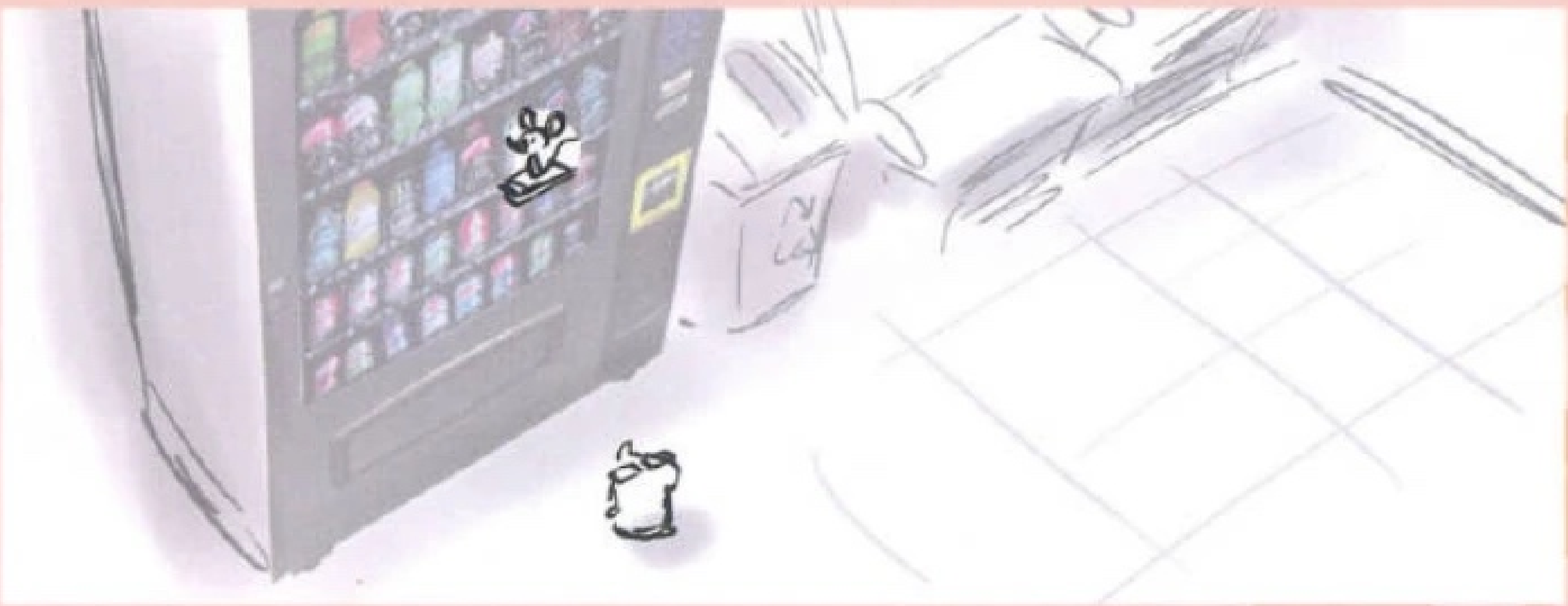


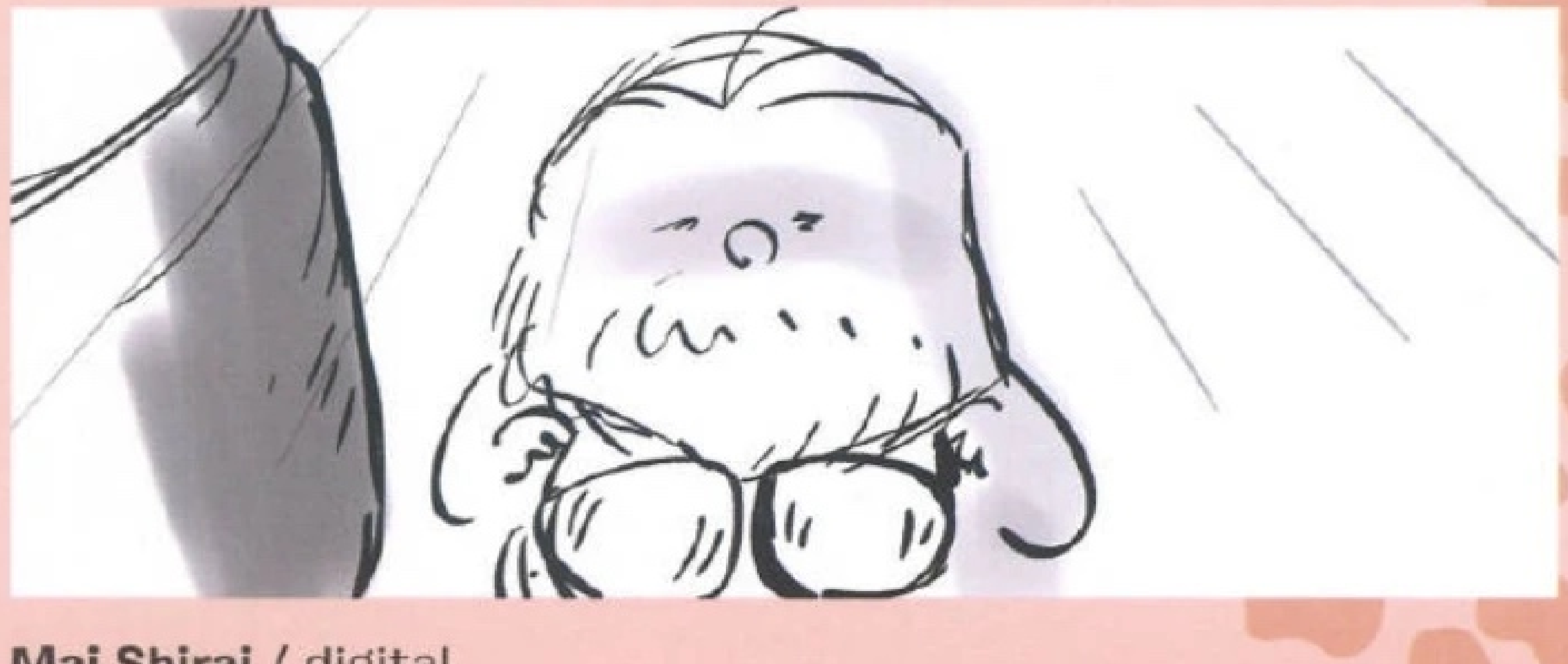
Leticia Gillett / digital

Meg Park / digital

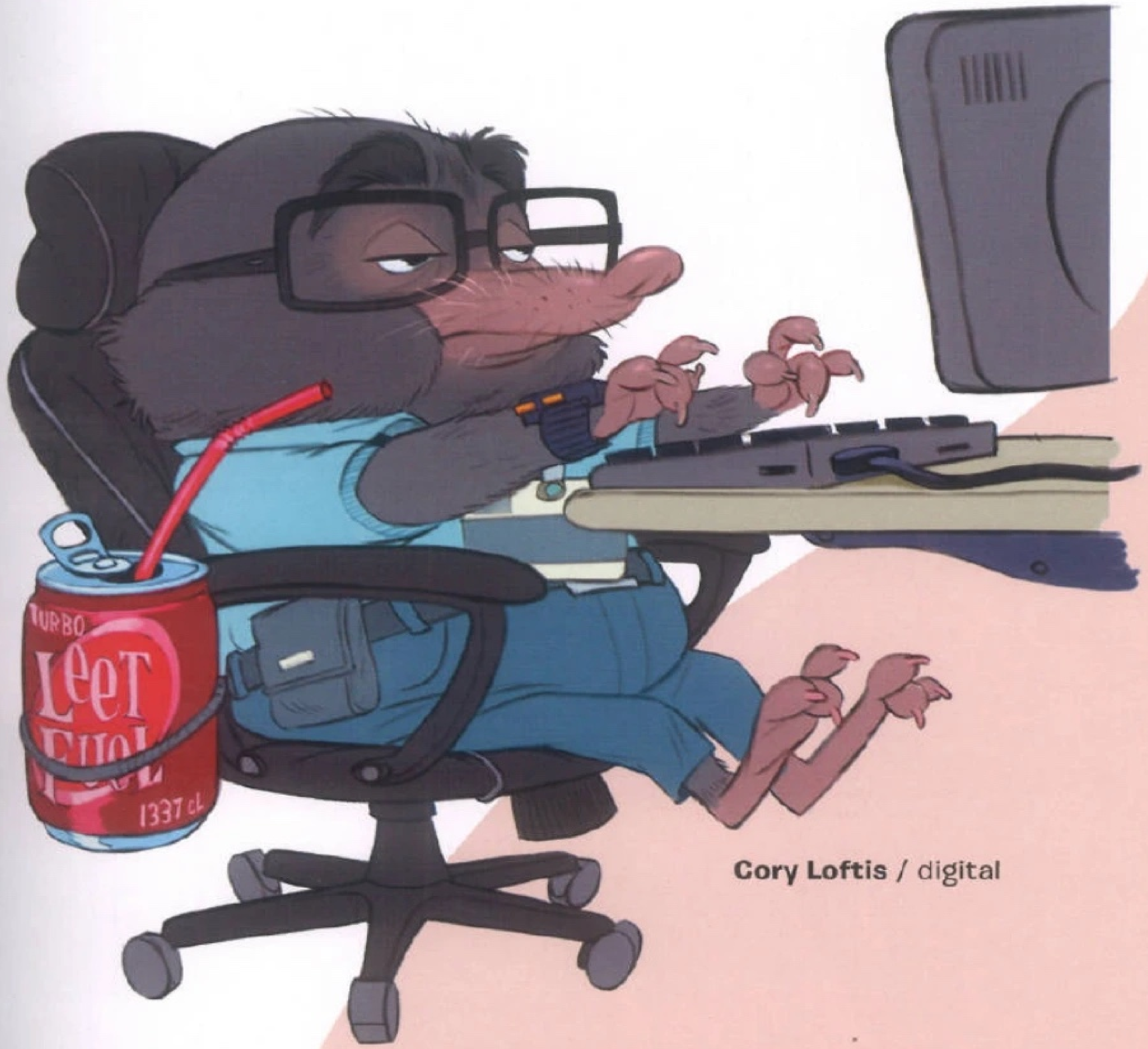






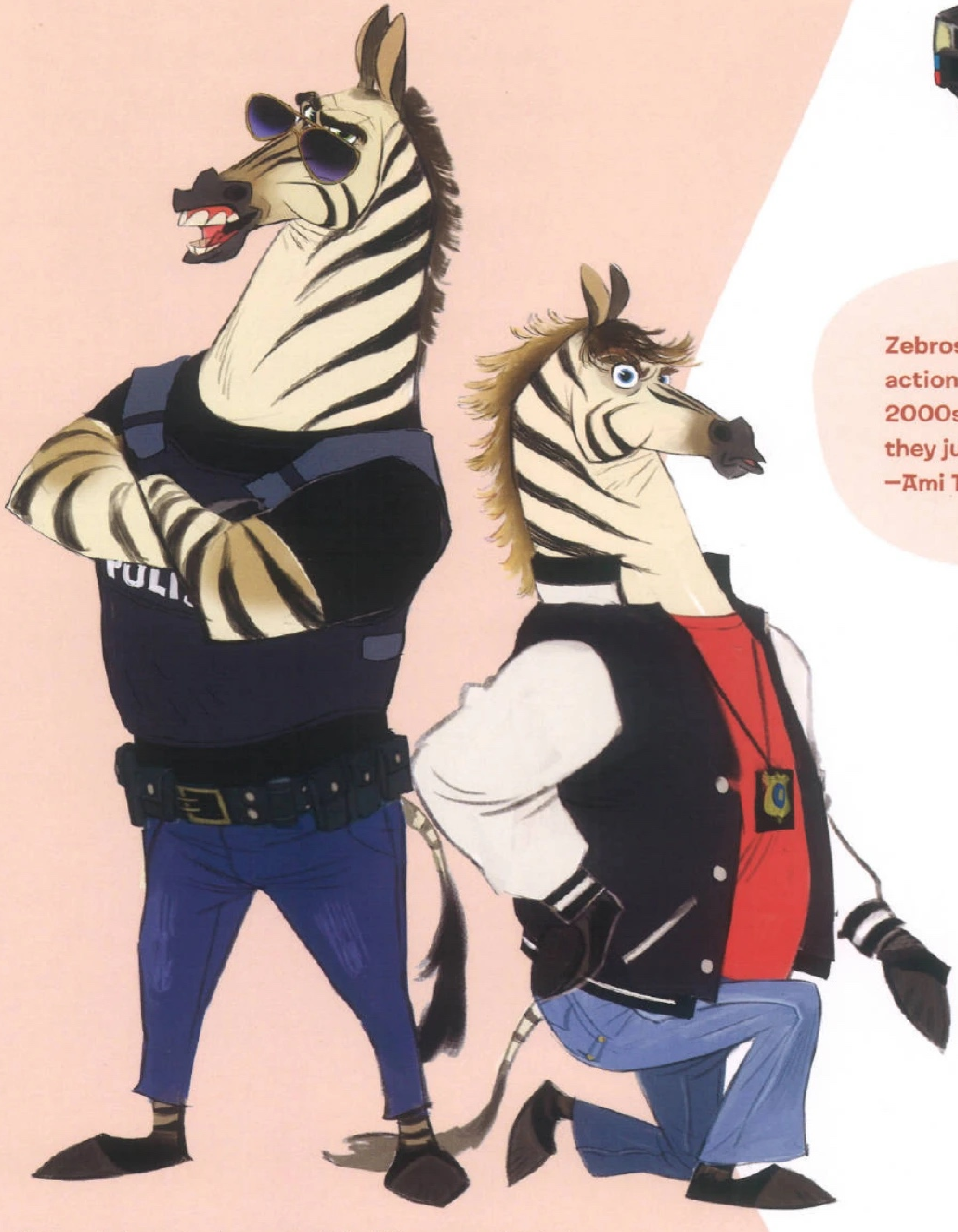


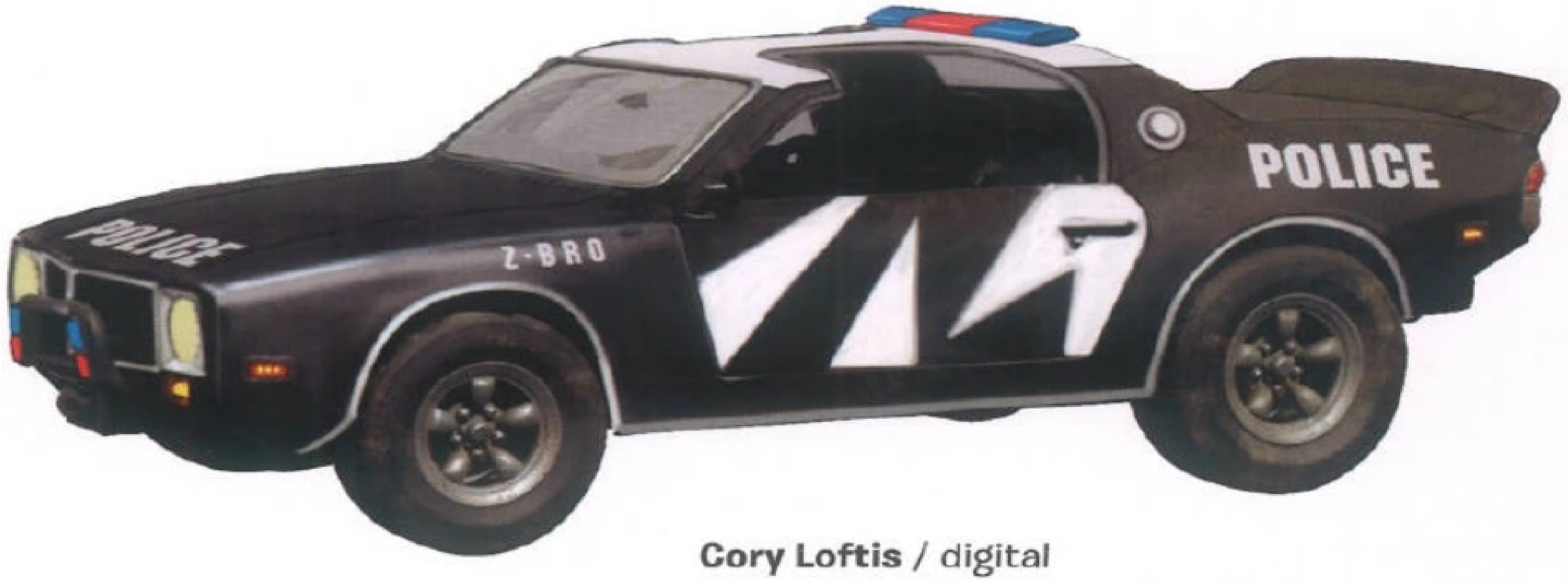
Mai Shirai / digital



Cory Loftis / digital

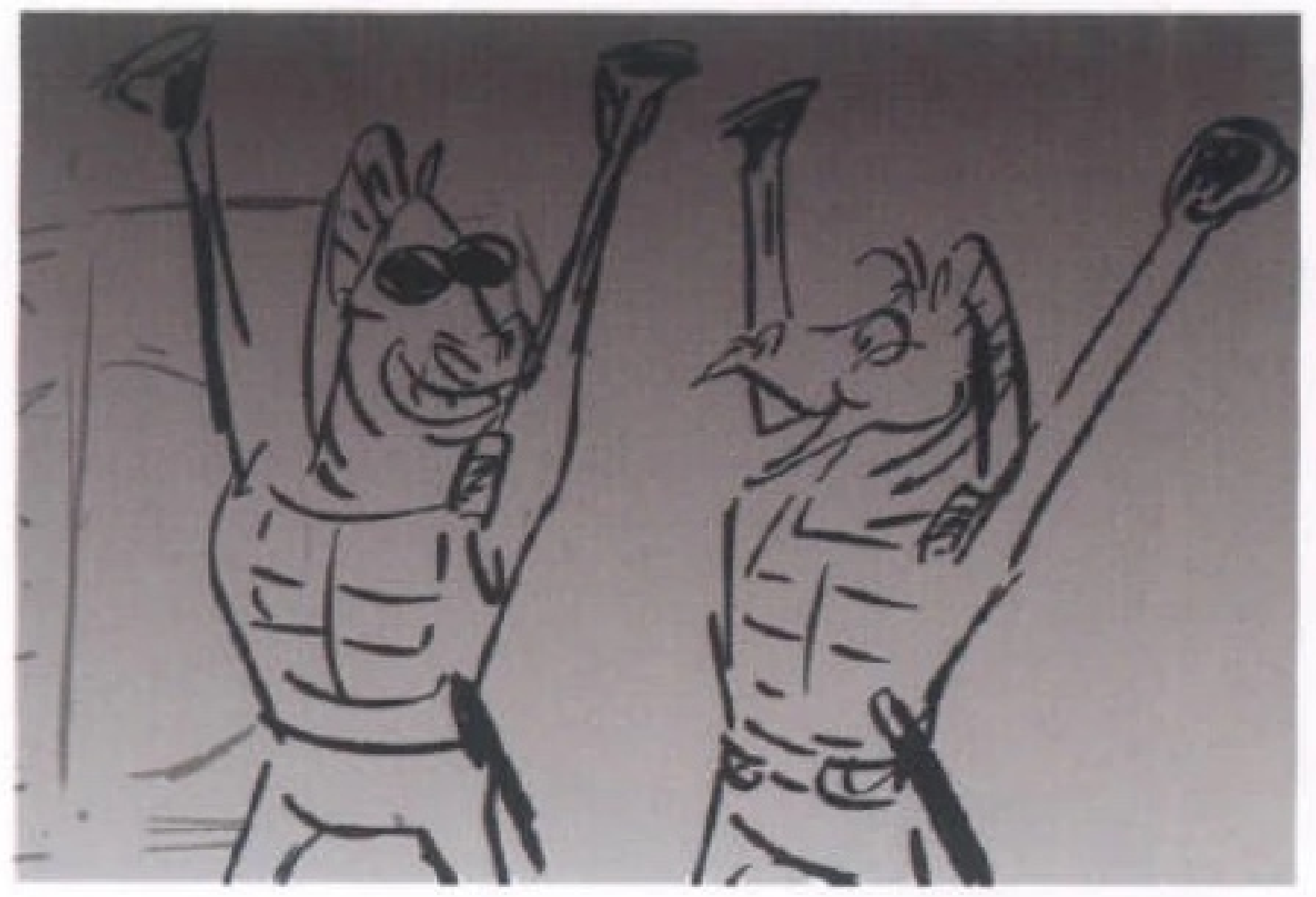
ZEBROS



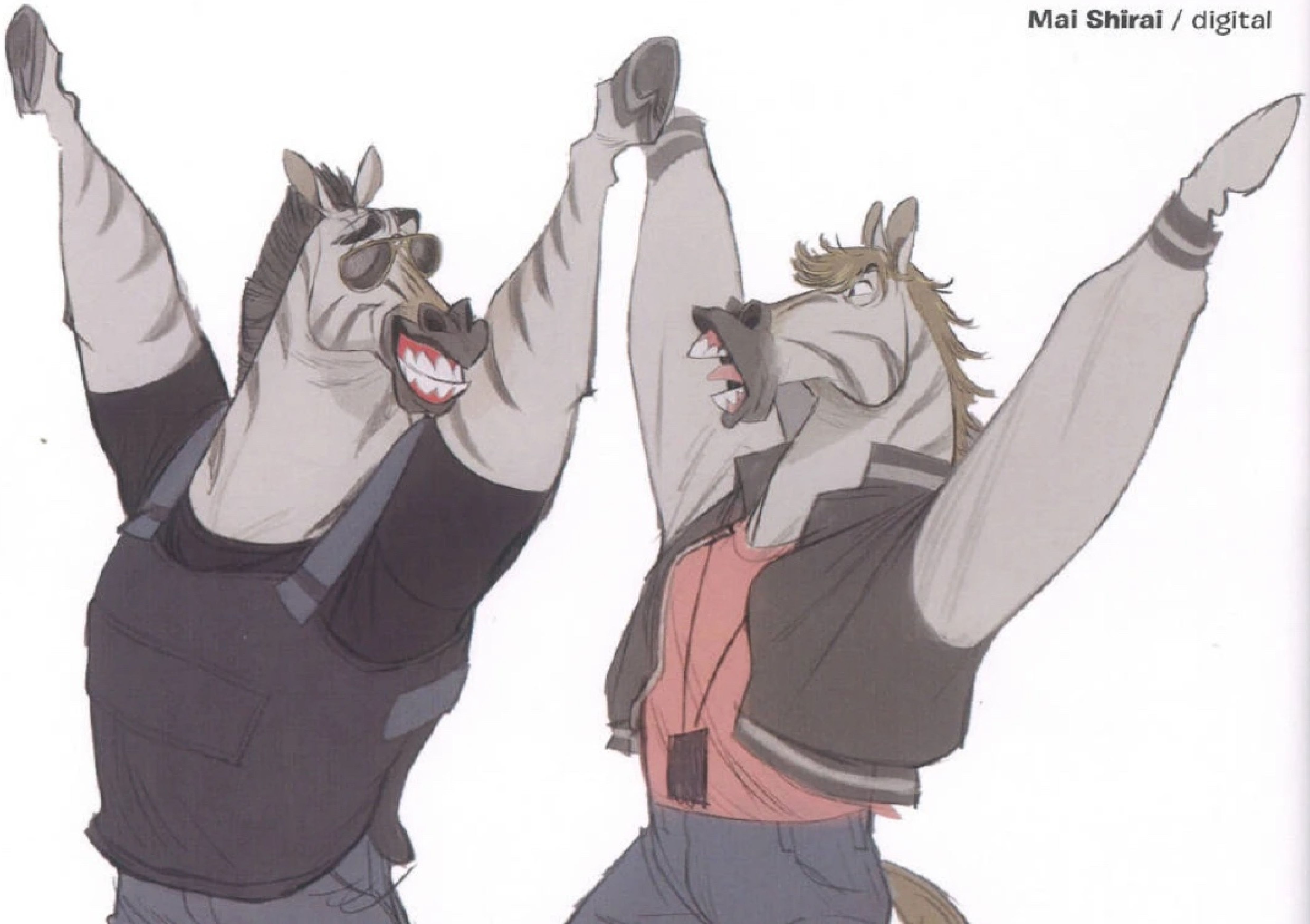


Cory Loftis / digital

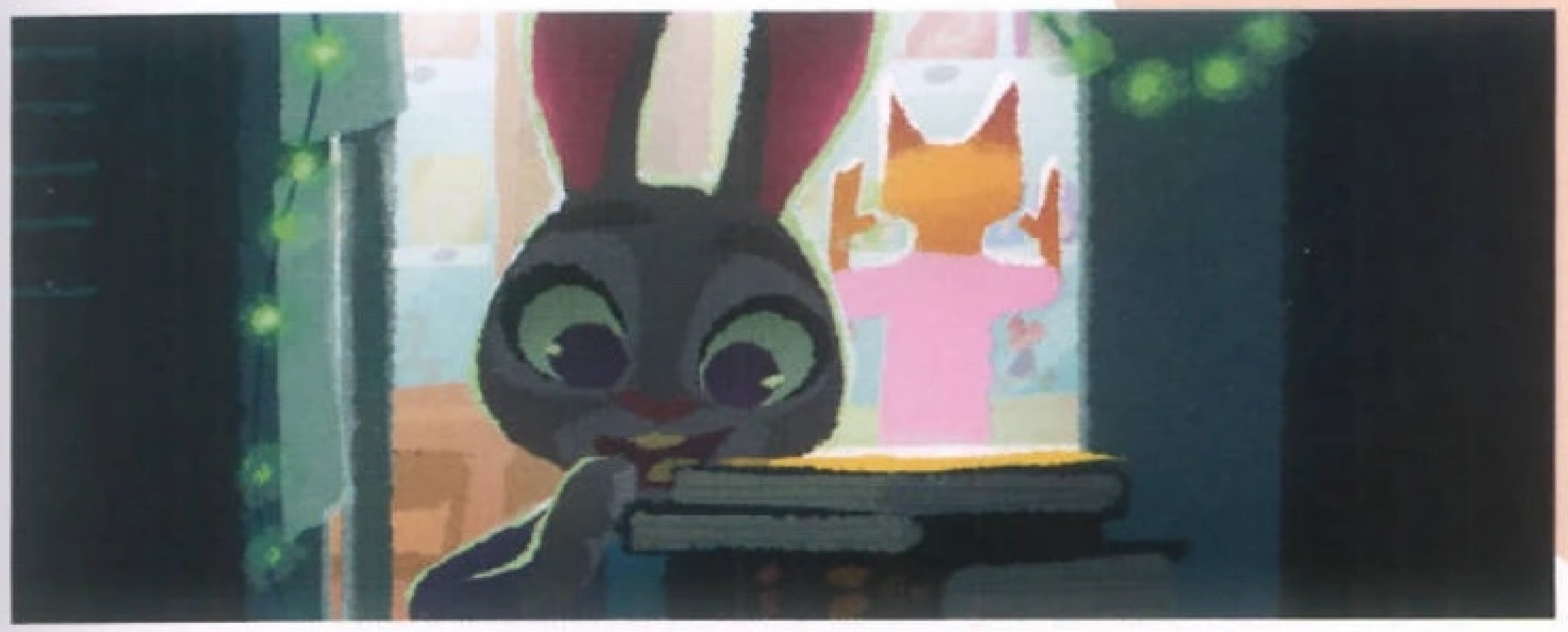
Zebros wear outfits inspired by cheesy action movies from the 1990s and early 2000s. They try to look cool, but really, they just look terrible.
—Ami Thompson, Visual Development Artist



Mai Shirai / digital

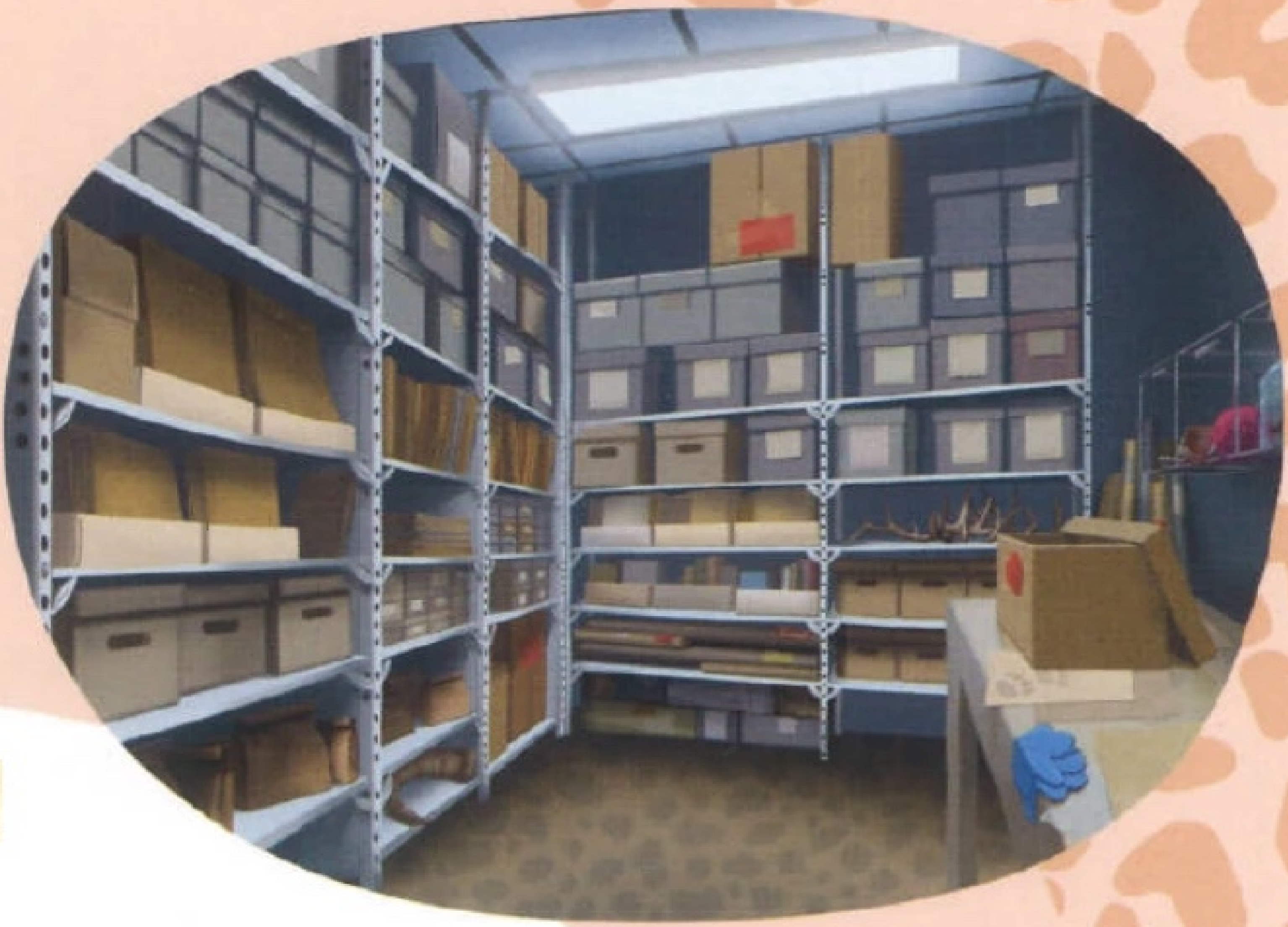


This page (except where noted): **Ami Thompson** / digital

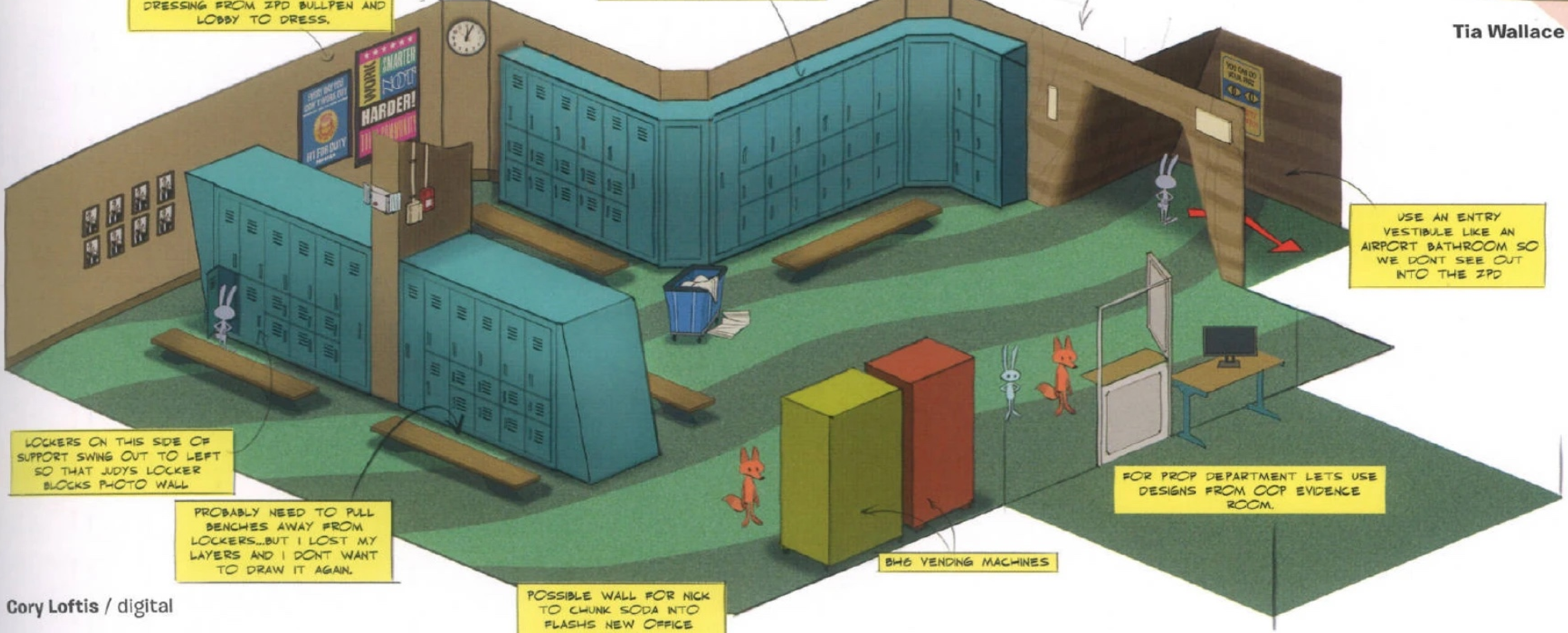


Griselda Sastrawinata-Lemay / digital

The ZPD locker room sets the stage for an emotional low point for Judy and Nick, so we took all the fun out of the space. Although the room has color, it's otherwise pretty grim. There are no windows, and the only sound is the buzz from fluorescent overhead lights.
—Cory Loftis, Production Designer



Tia Wallace Kratter / digital



WORK SMARTER NOT HARDER!

USE CLOCKS/POSTER/WALL DRESSING FROM ZPD BULLPEN AND LOBBY TO DRESS.

USE LOCKERS FROM ZPD IN FIRST FILM. CHANGE COLOR TO BLUE TO MAKE IF FEEL MORE "POLICE".

SAME SANDSTONE TYPE WALL AS ZPD LOBBY FROM FIRST FILM

USE AN ENTRY VESTIBULE LIKE AN AIRPORT BATHROOM SO WE DONT SEE OUT INTO THE ZPD

LOCKERS ON THIS SIDE OF SUPPORT SWING OUT TO LEFT SO THAT JUDYS LOCKER BLOCKS PHOTO WALL

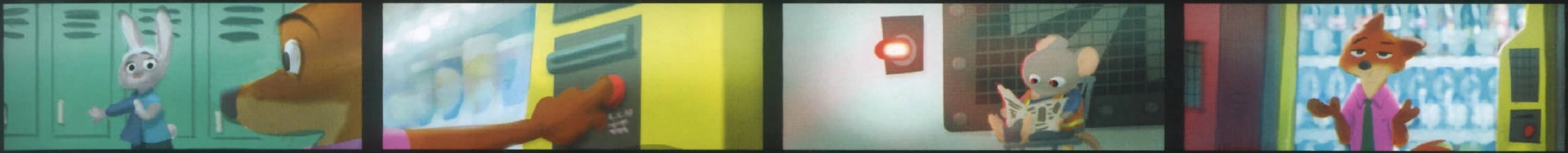
PROBABLY NEED TO PULL BENCHES AWAY FROM LOCKERS...BUT I LOST MY LAYERS AND I DONT WANT TO DRAW IT AGAIN.

FOR PROP DEPARTMENT LETS USE DESIGNS FROM OOP EVIDENCE ROOM.

BHB VENDING MACHINES

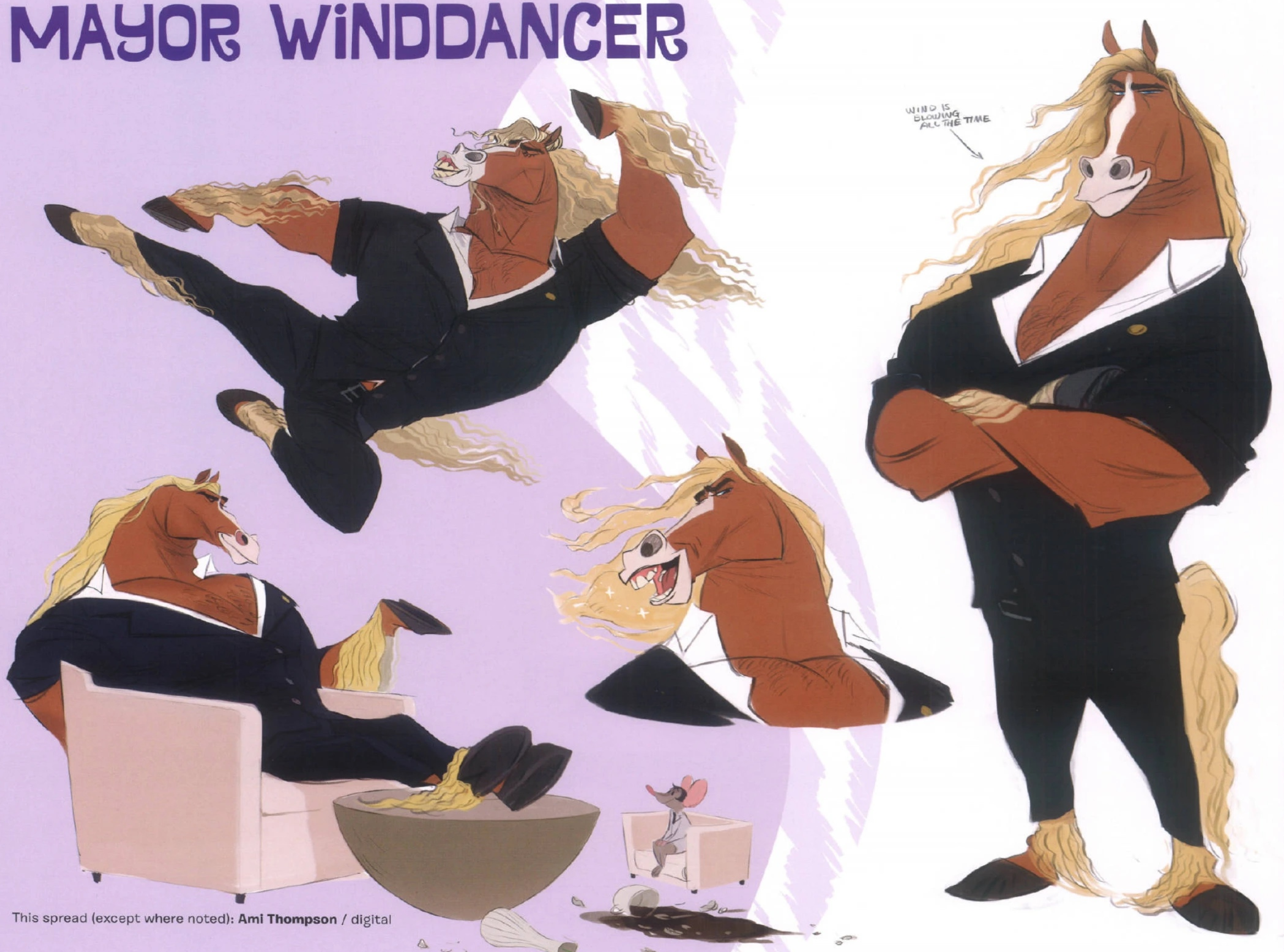
POSSIBLE WALL FOR NICK TO CHUNK SODA INTO FLASHS NEW OFFICE SPACE.

Cory Loftis / digital

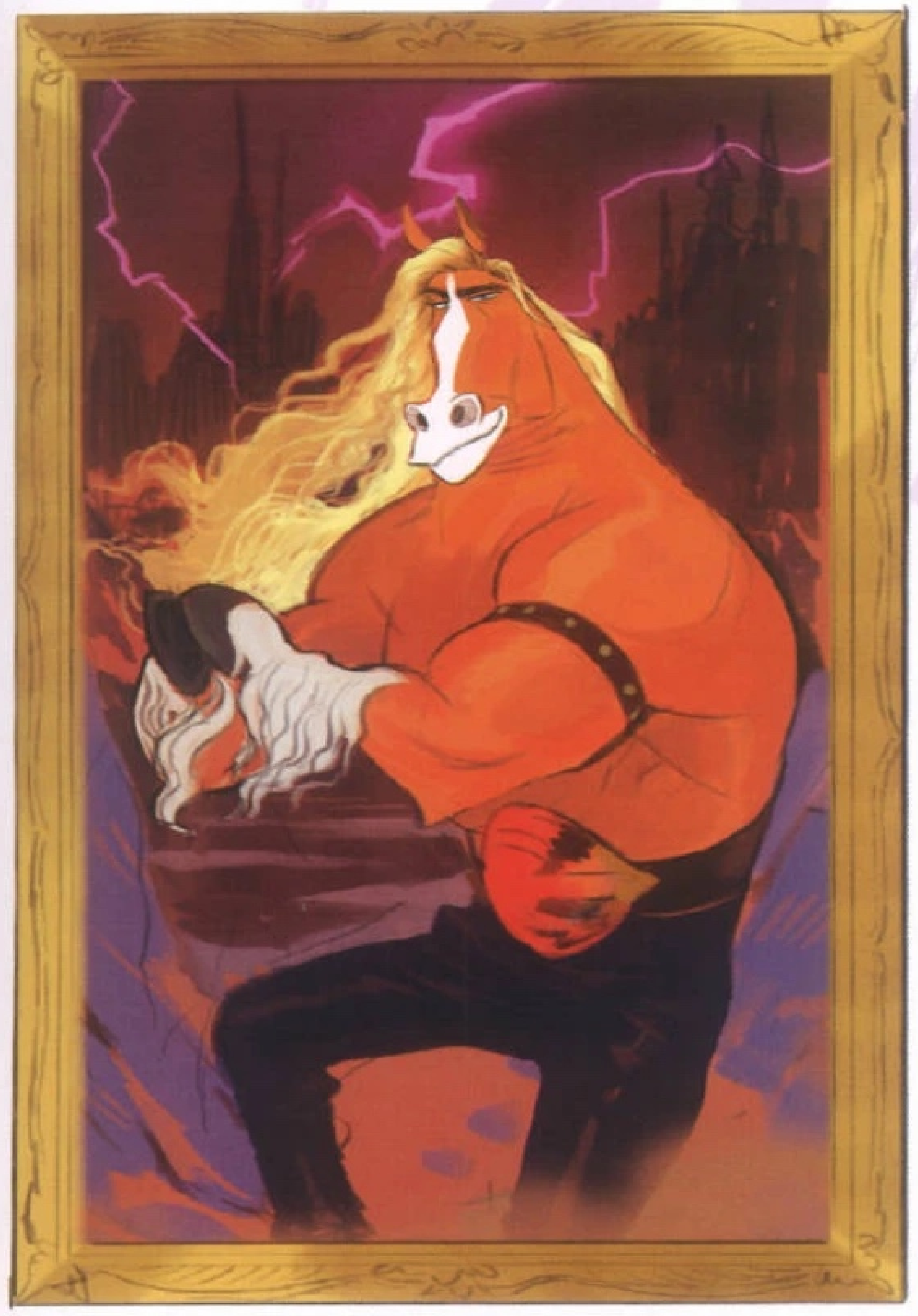


Cory Loftis and Kyu-Ri Ahn / digital

MAYOR WINDDANCER


WIND IS BLOWING ALL THE TIME

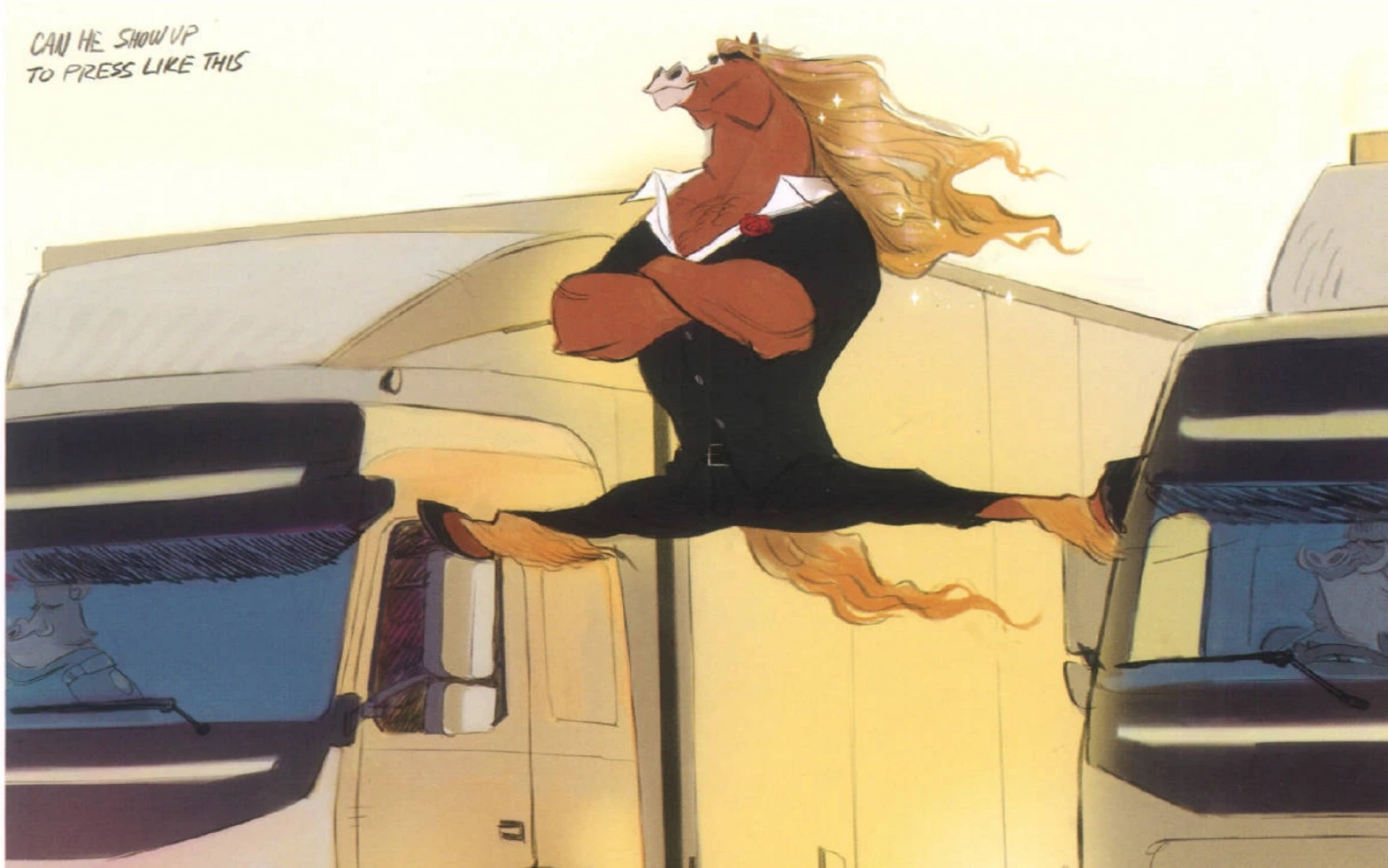
This spread (except where noted): **Ami Thompson** / digital



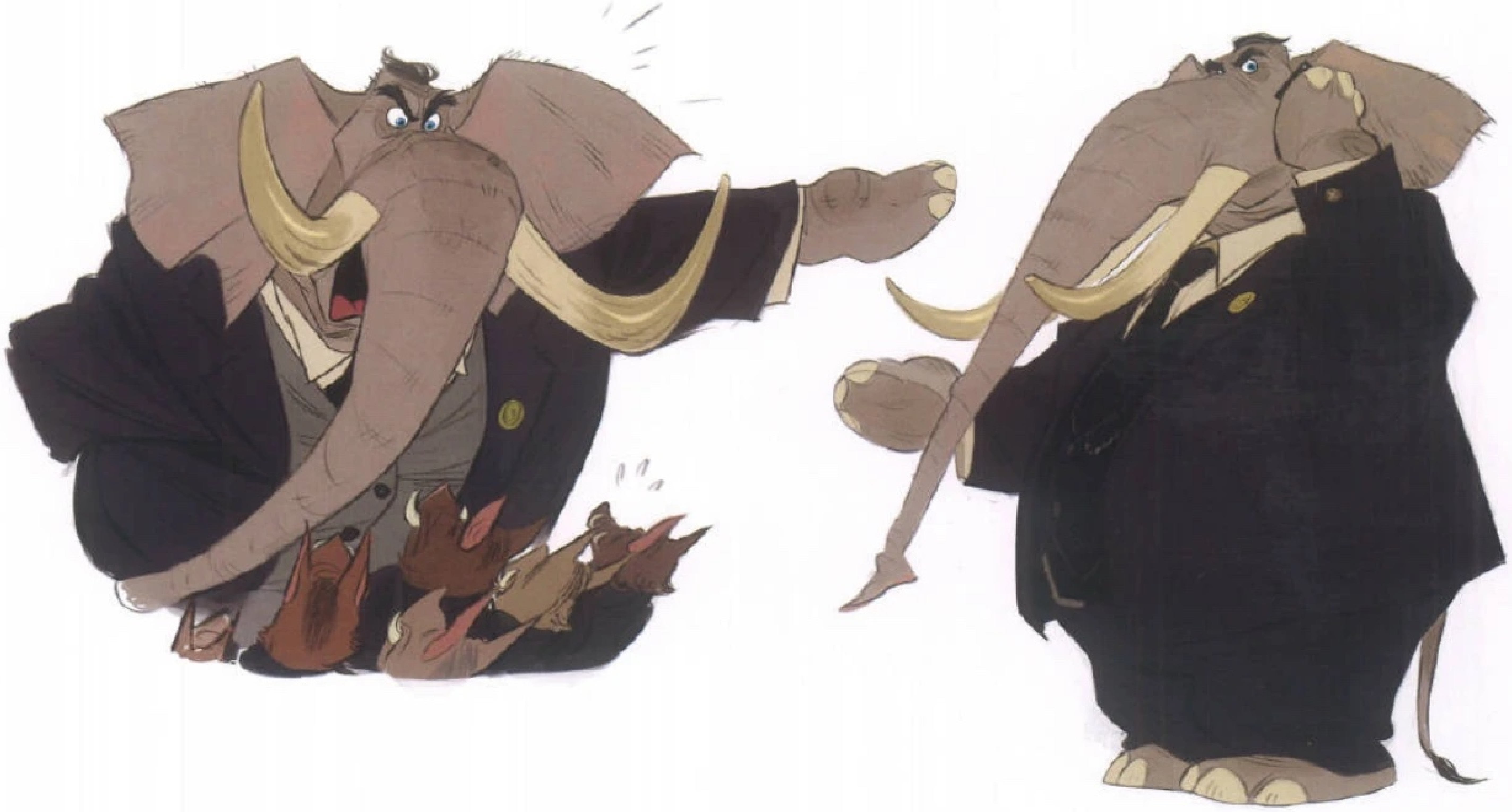
Alessandra Rodriguez Curiel / digital

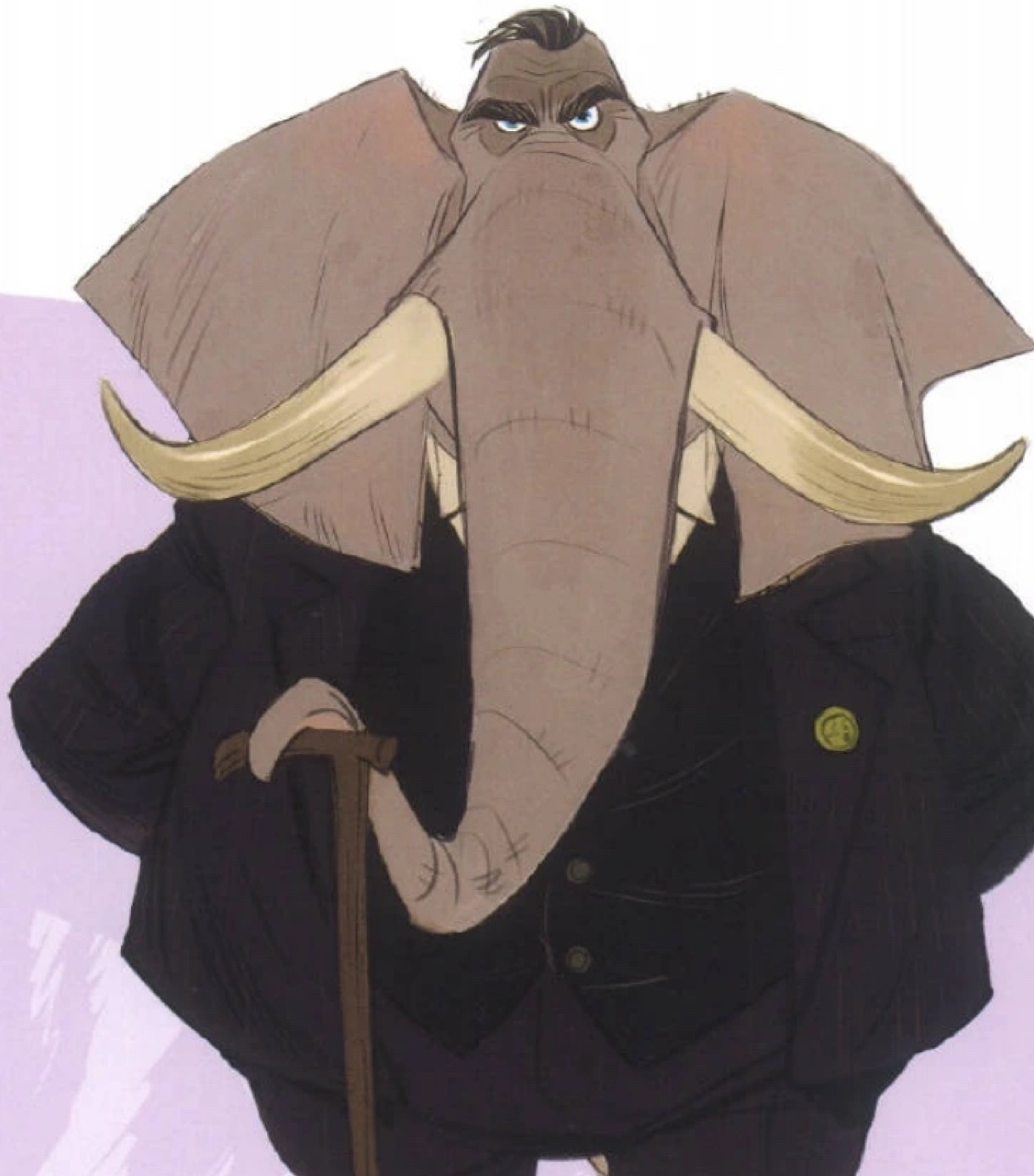
Mayor Winddancer should not be the mayor. After all, he cares more about his beauty than he does about the city of Zootopia. But he's got great legs and that shiny hair that's always blowing in the wind!
—Ami Thompson, Visual Development Artist

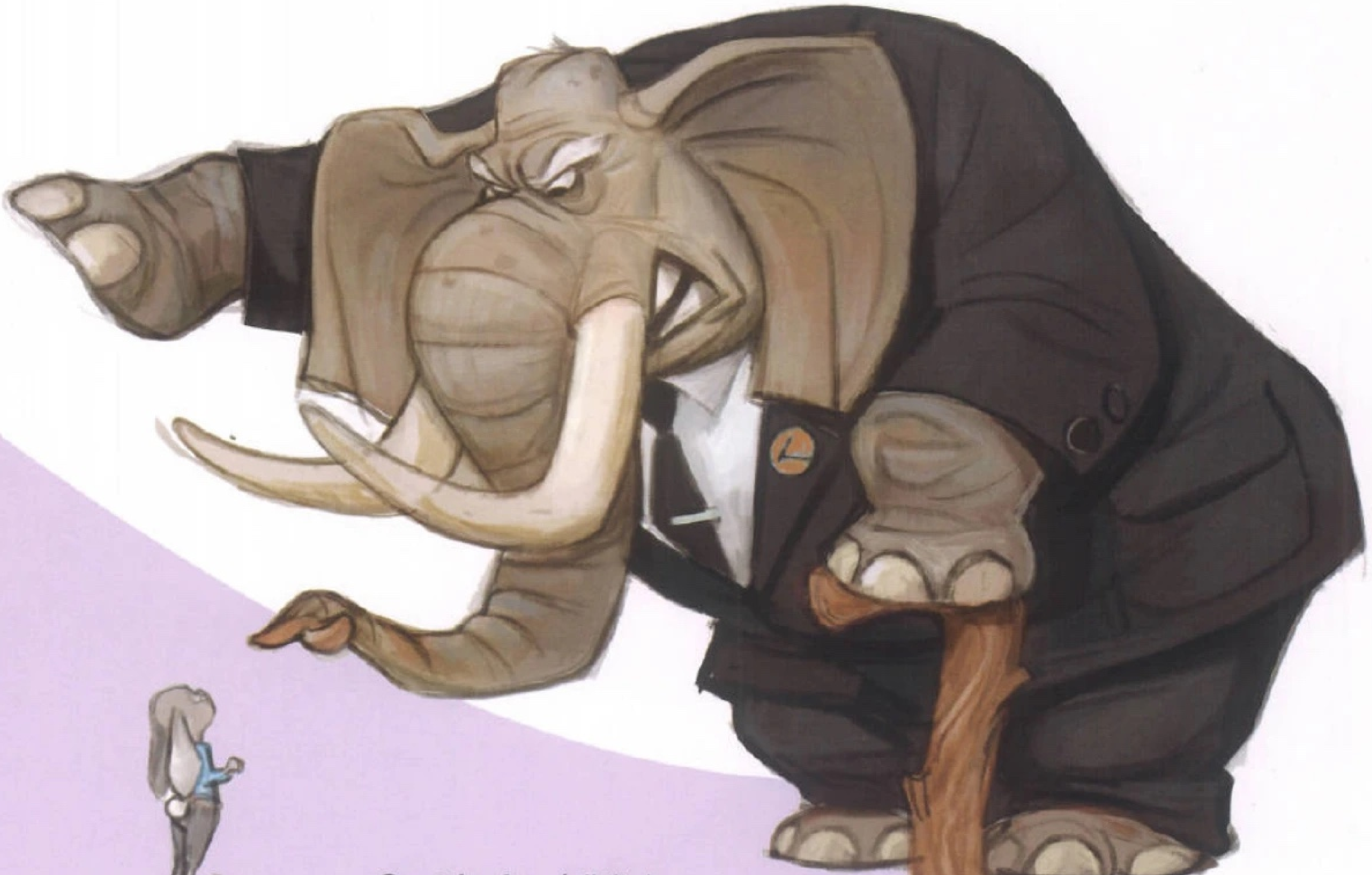
Alessandra Rodriguez Curiel / digital



We always wanted Zootopia's mayor to be a large animal. We tried an elephant, a kangaroo, and a giraffe, but all the explorations felt pretty boring until the team came up with a giant horse that became Winddancer.
—Cory Loftis, Production Designer

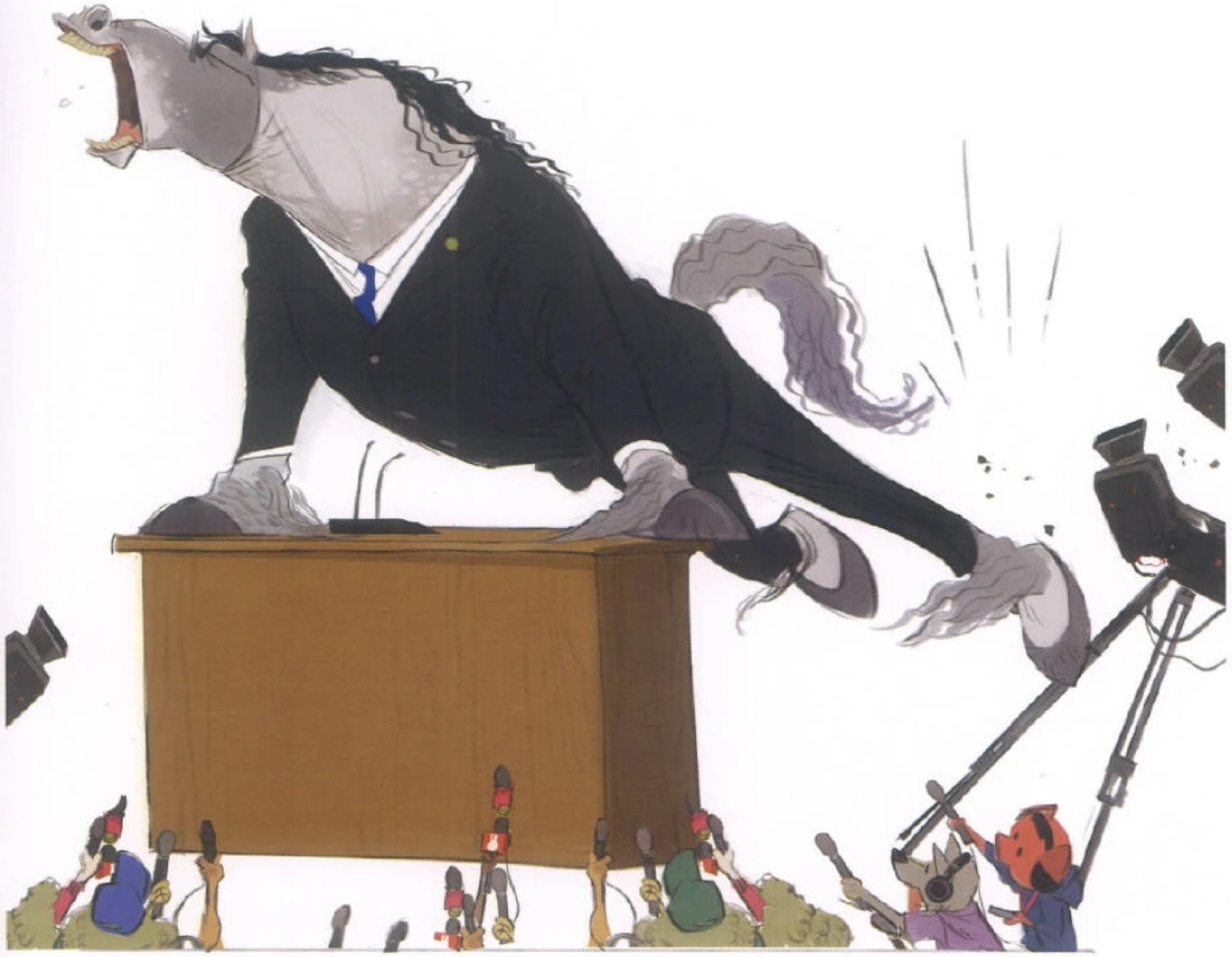


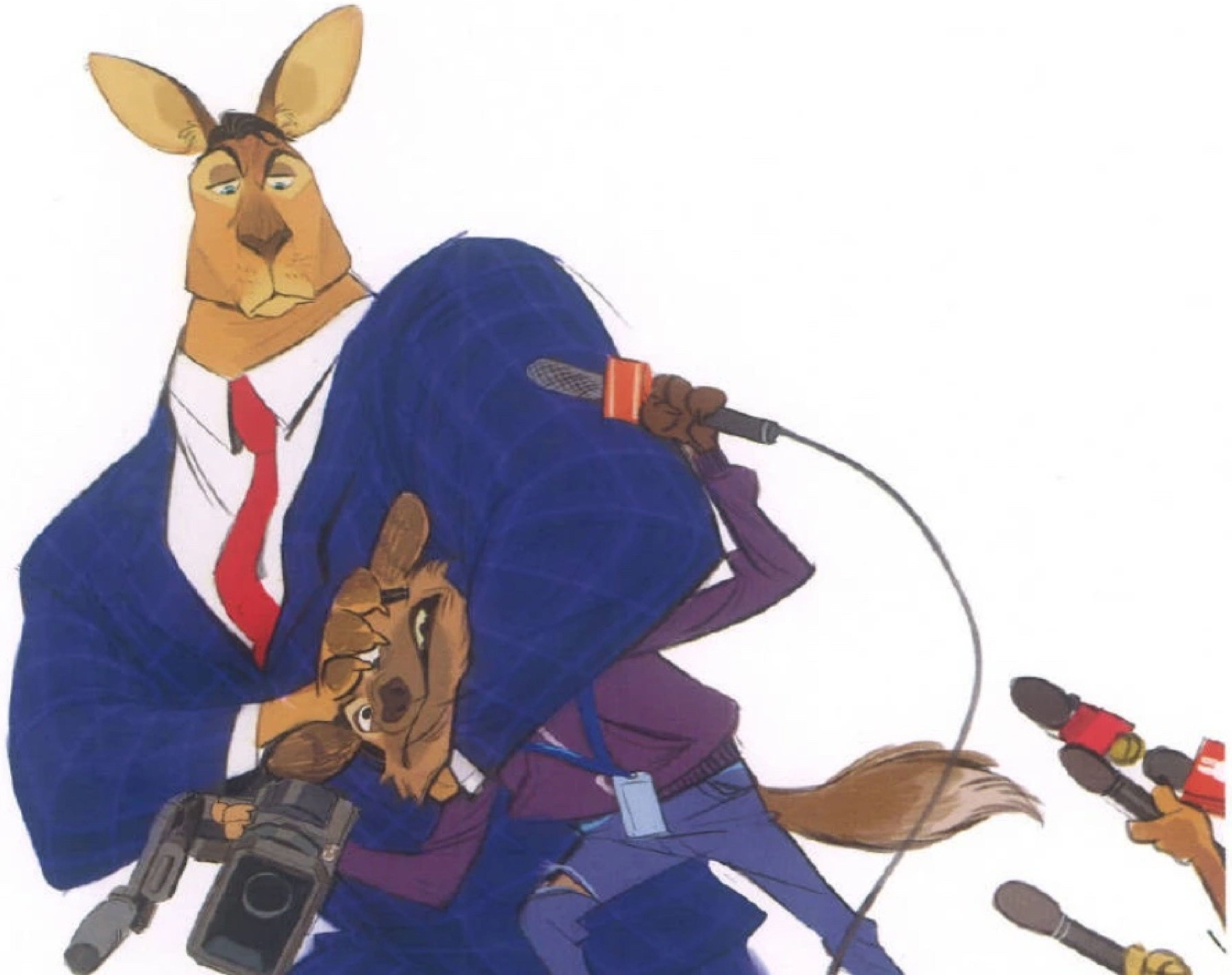


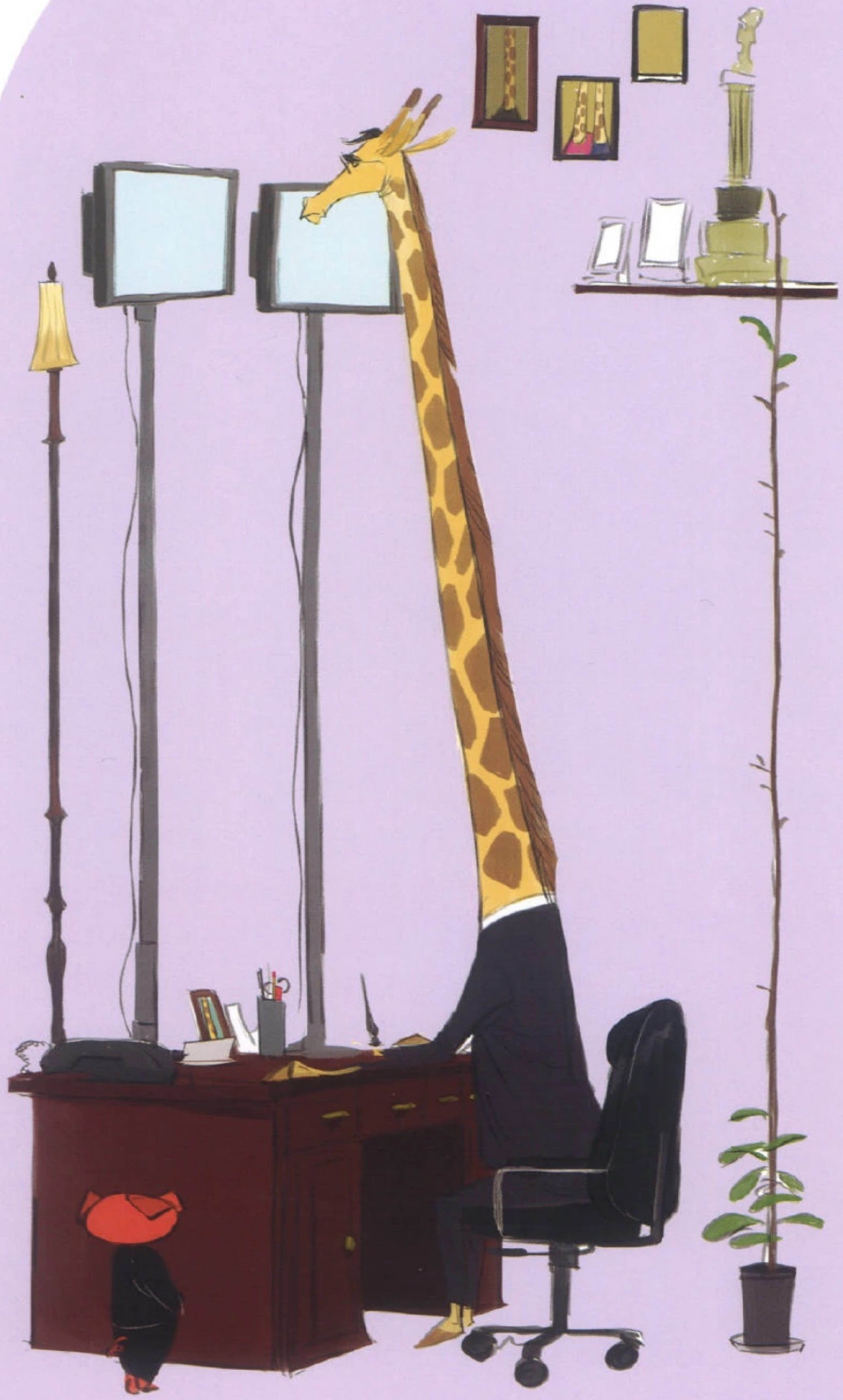


Sang Jun Lee / digital

This spread (except where noted): **Ami Thompson** / digital



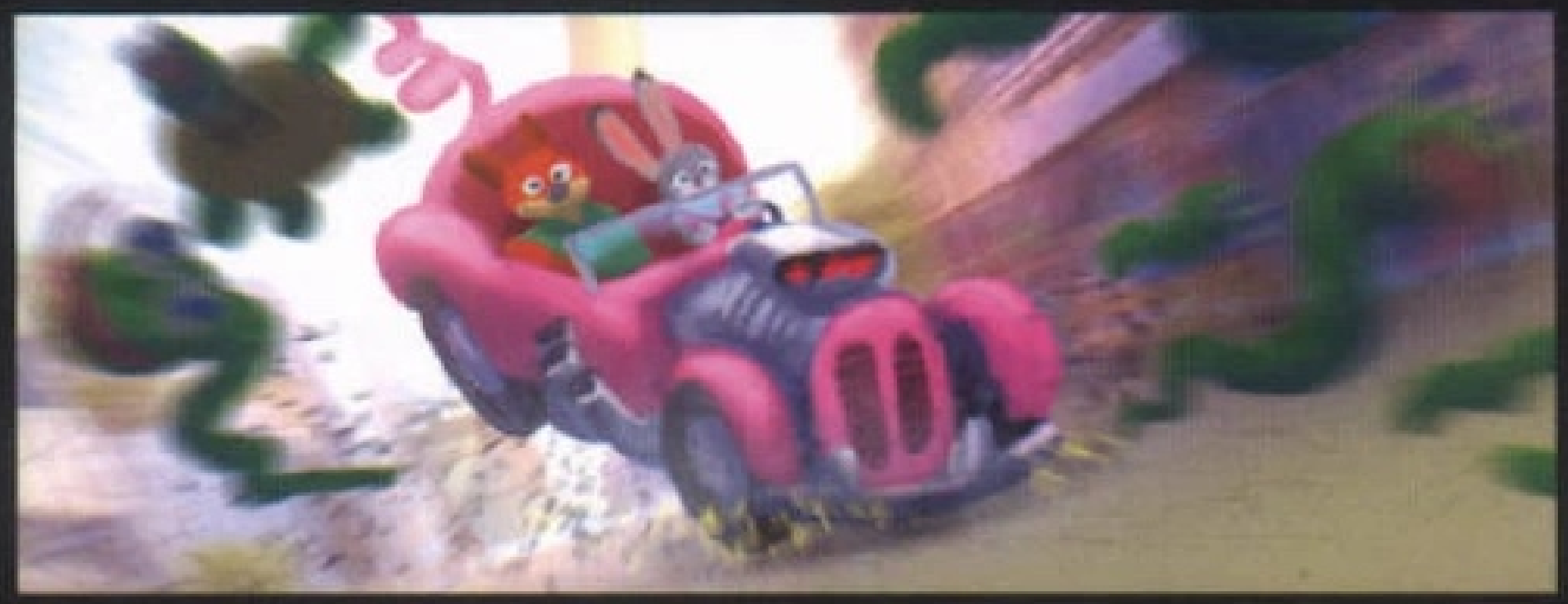


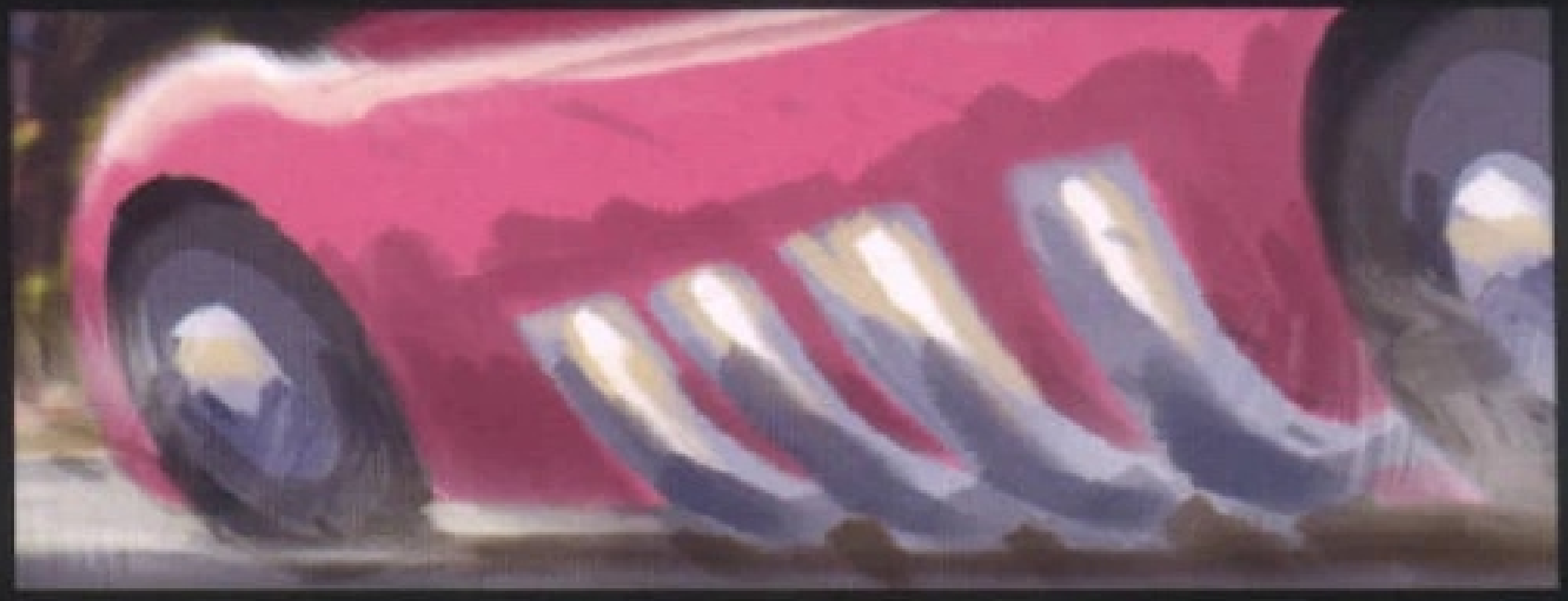


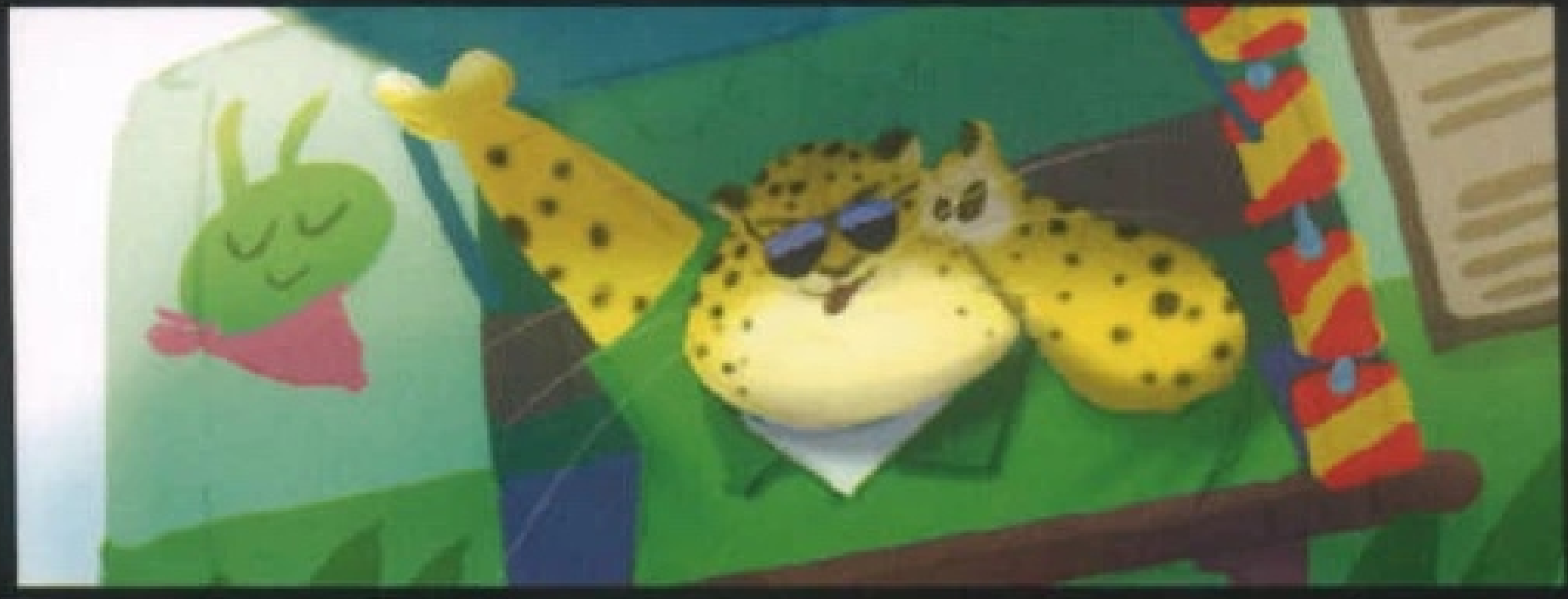
Mehrdad Isvandi / digital

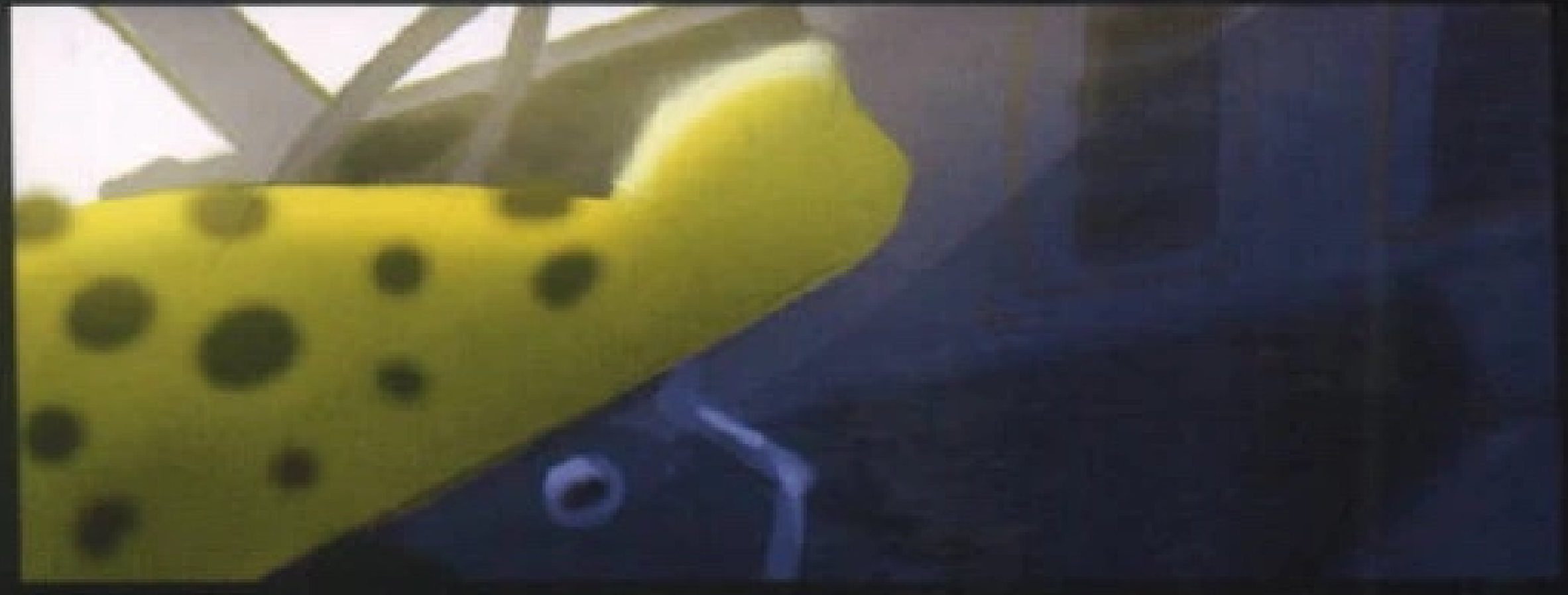
SMALL MAMMAL
TUNNEL

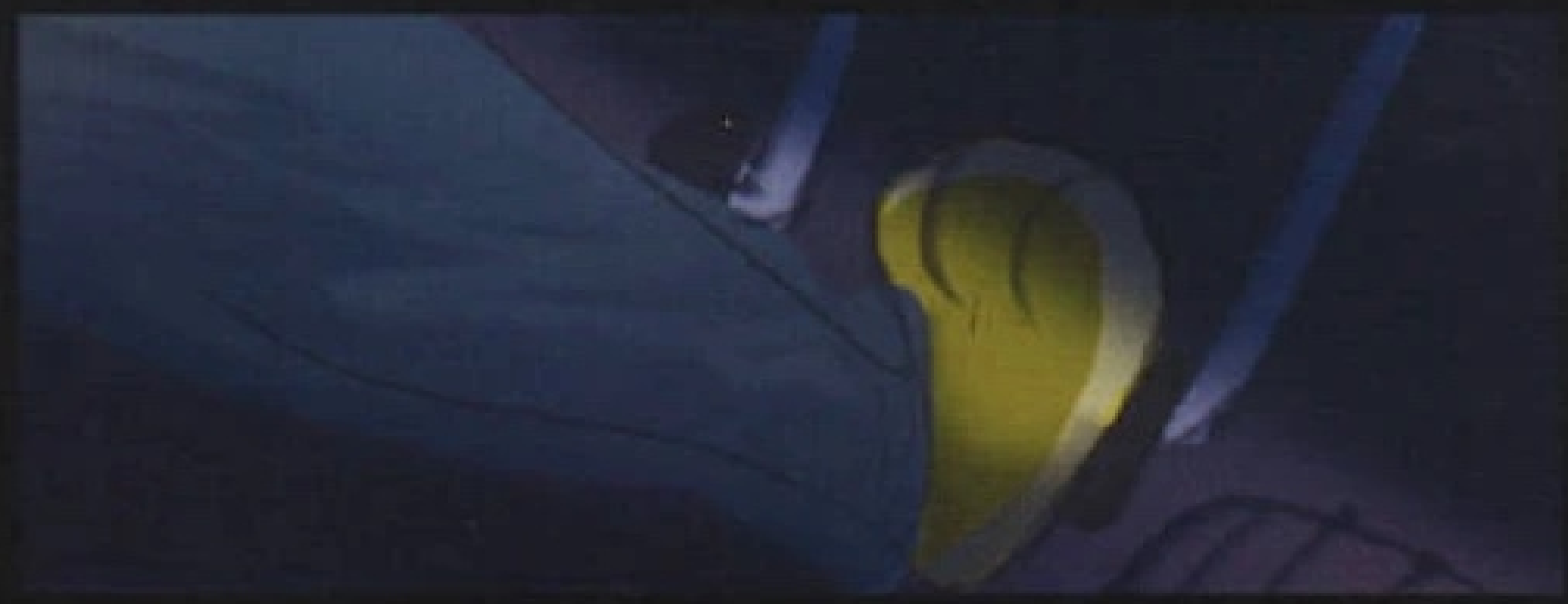
THE CHASE

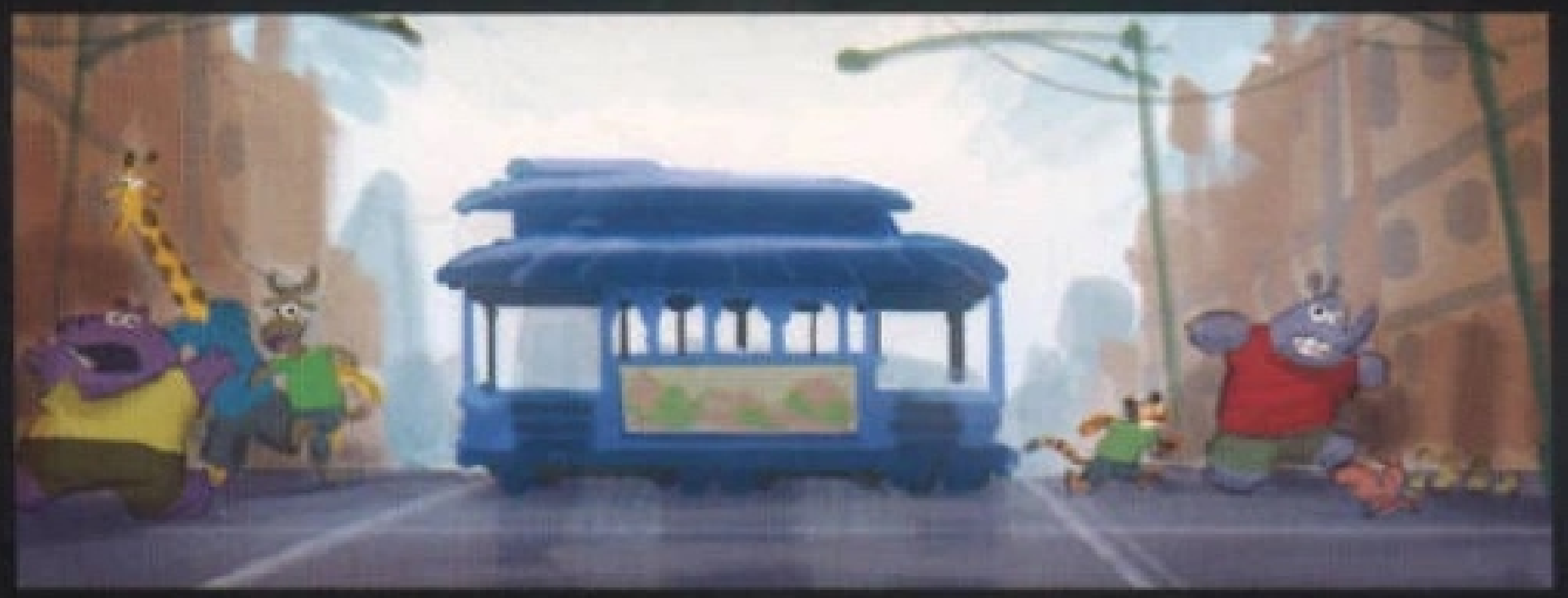


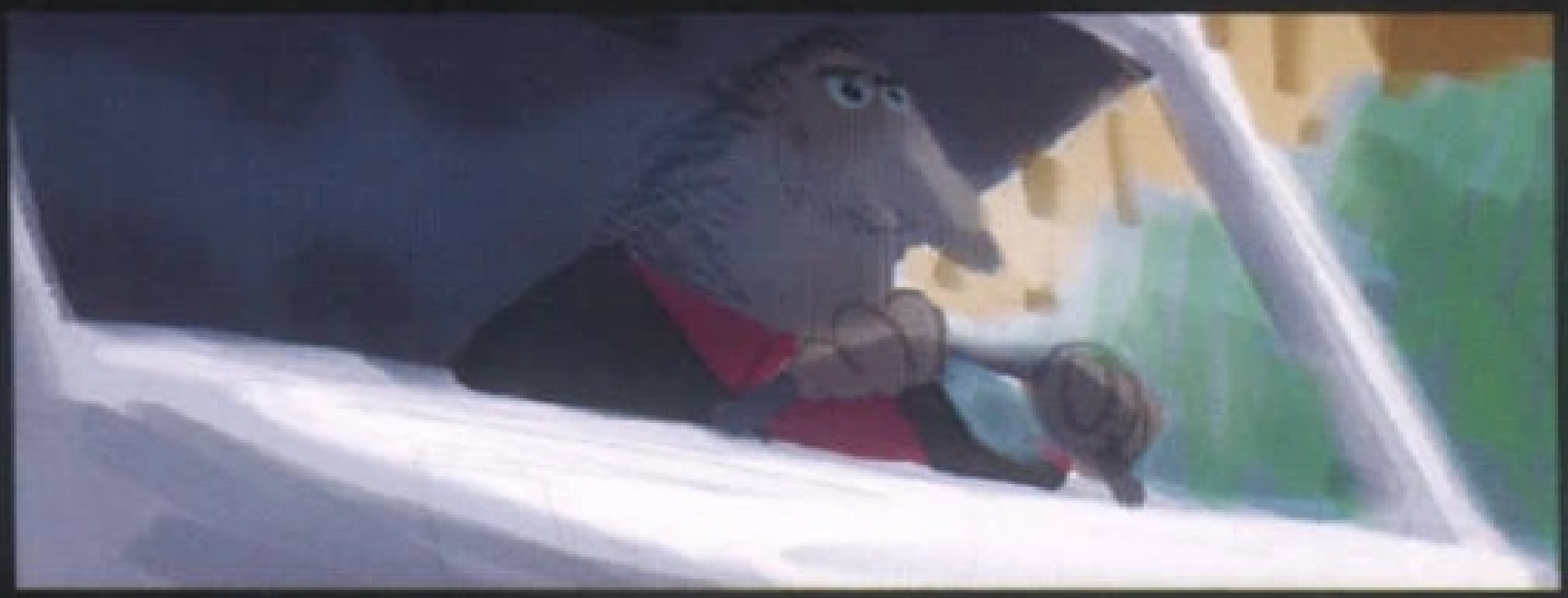


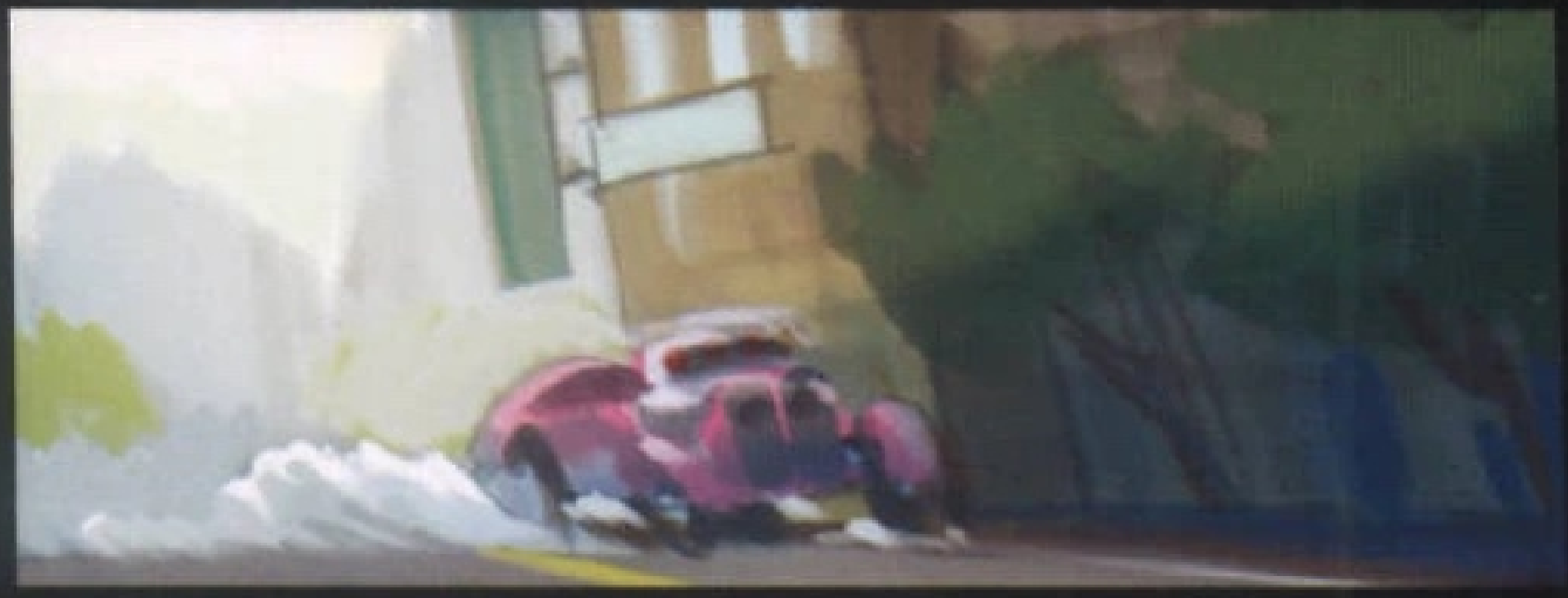


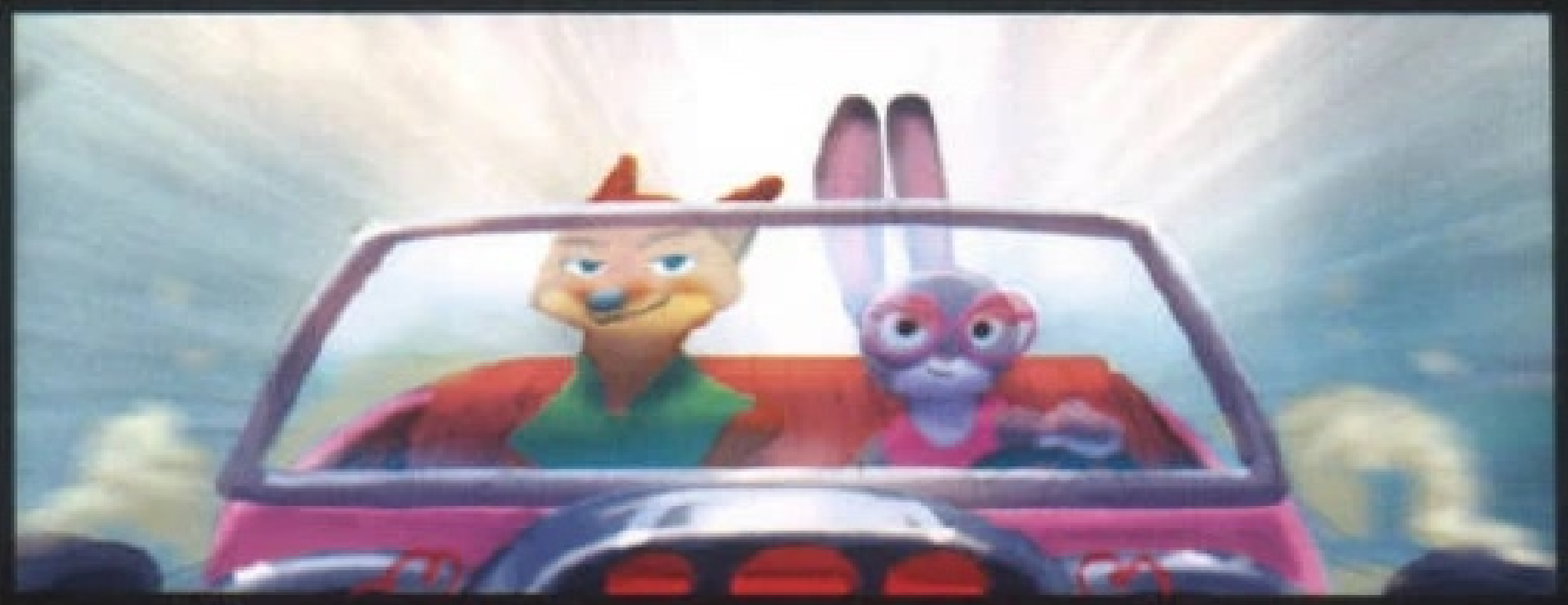


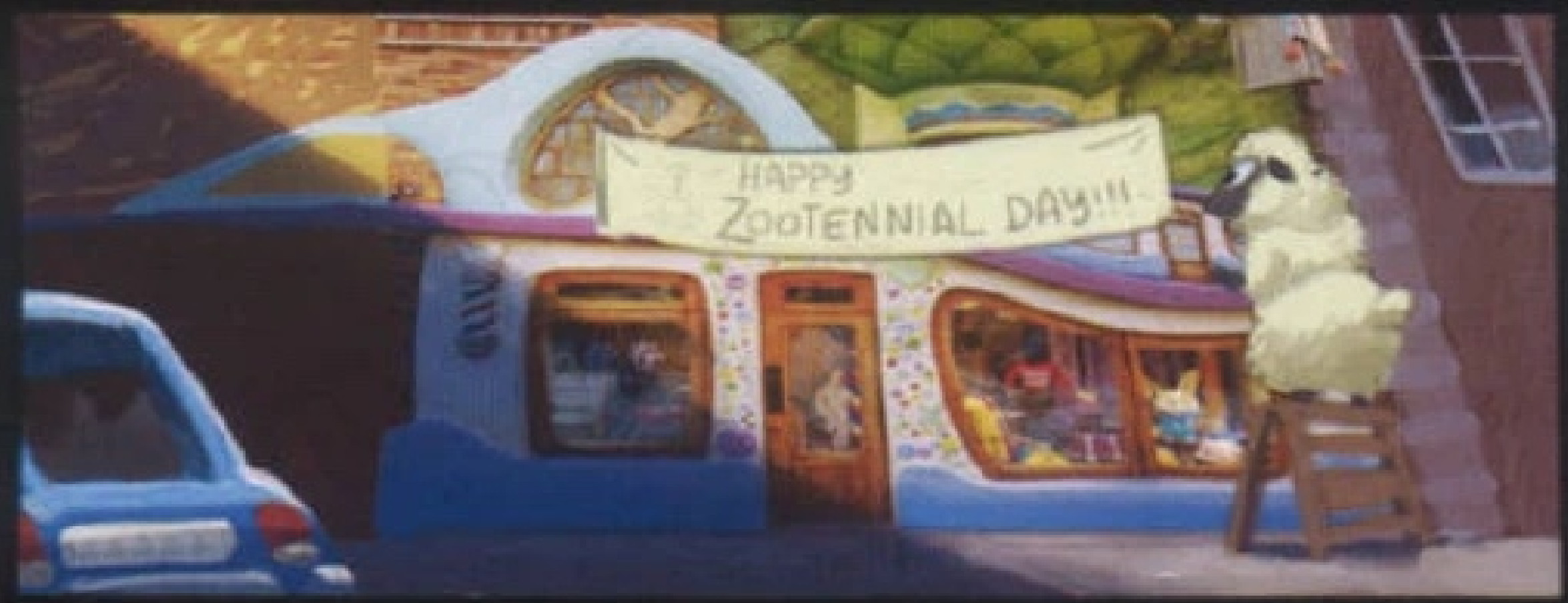


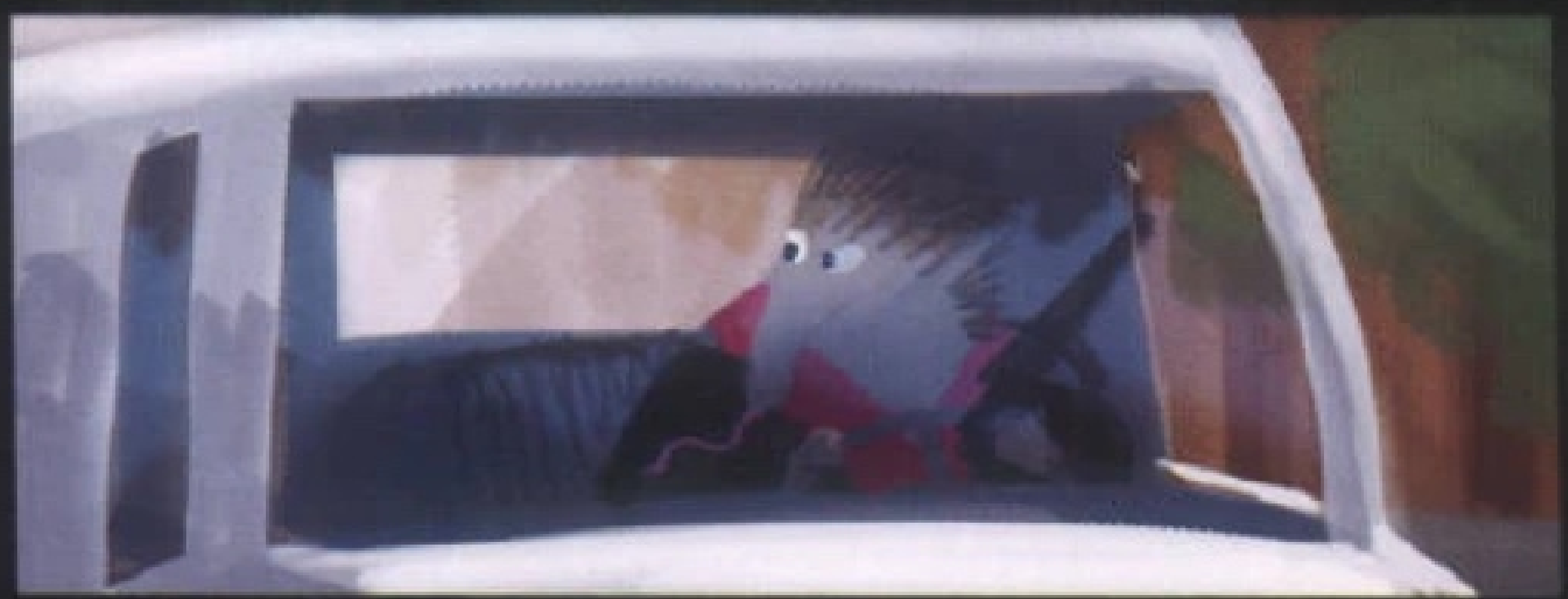


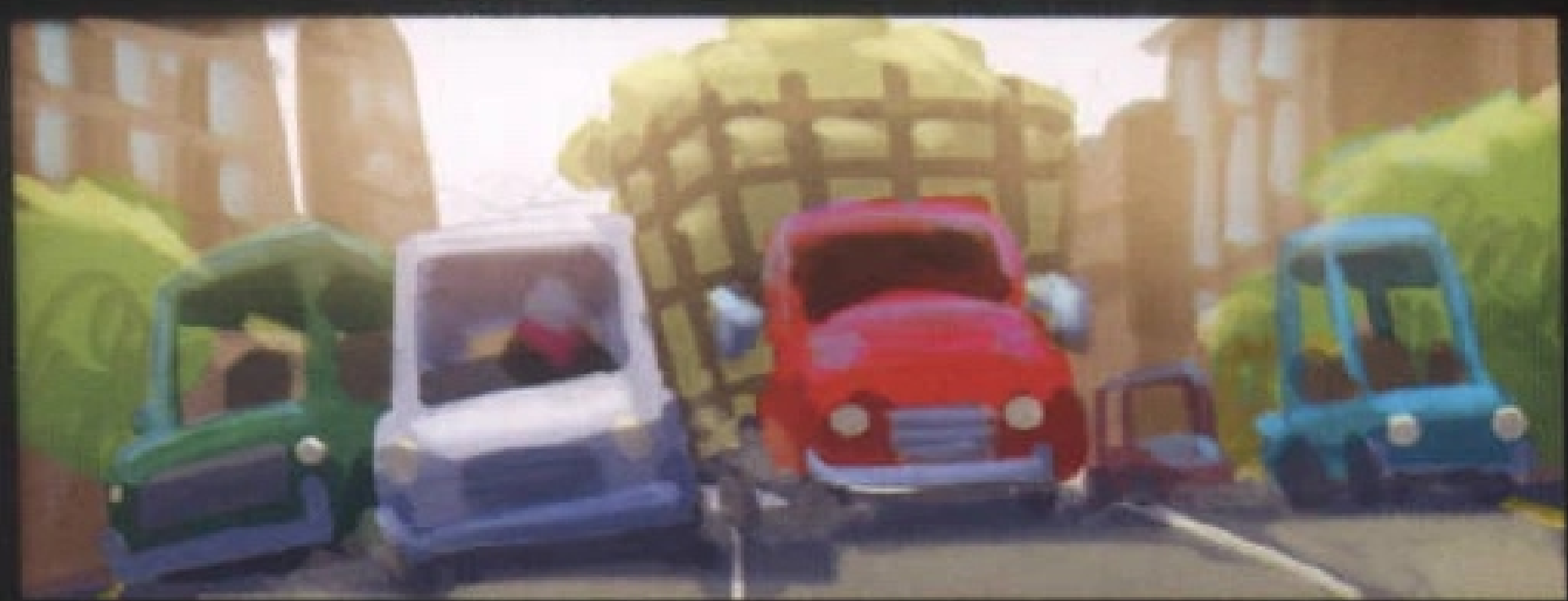


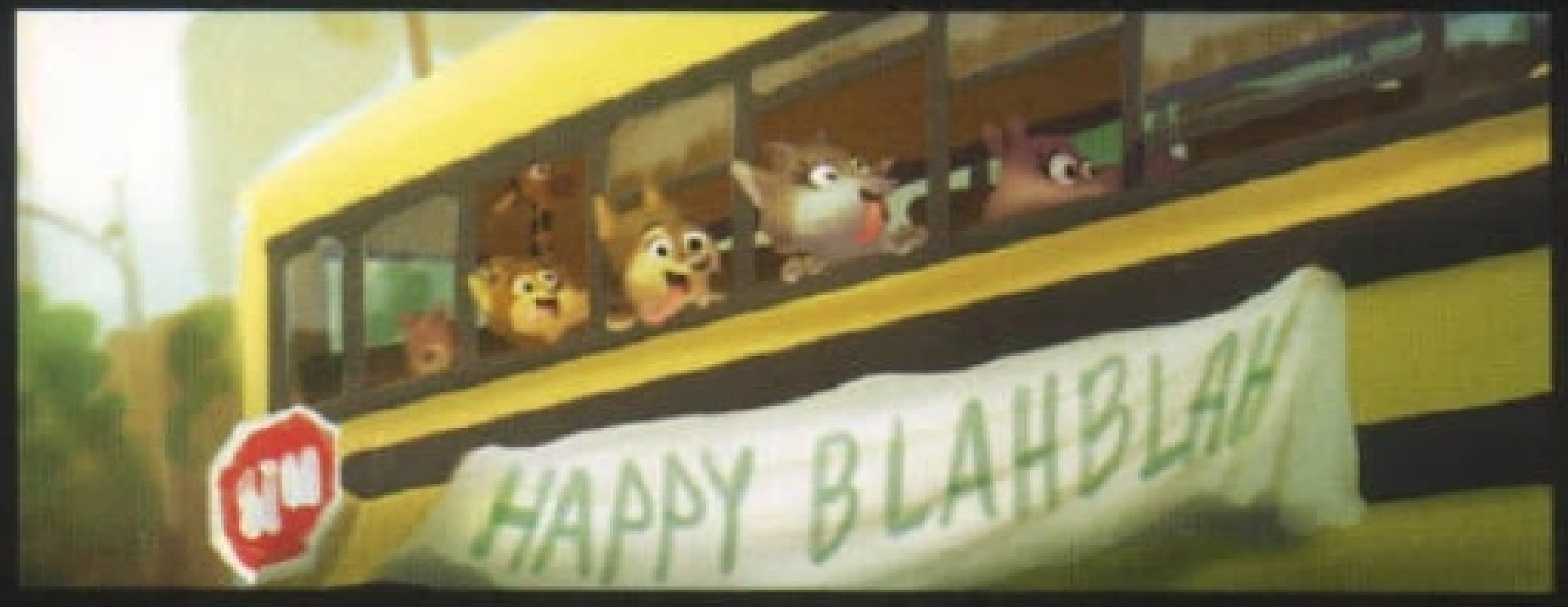


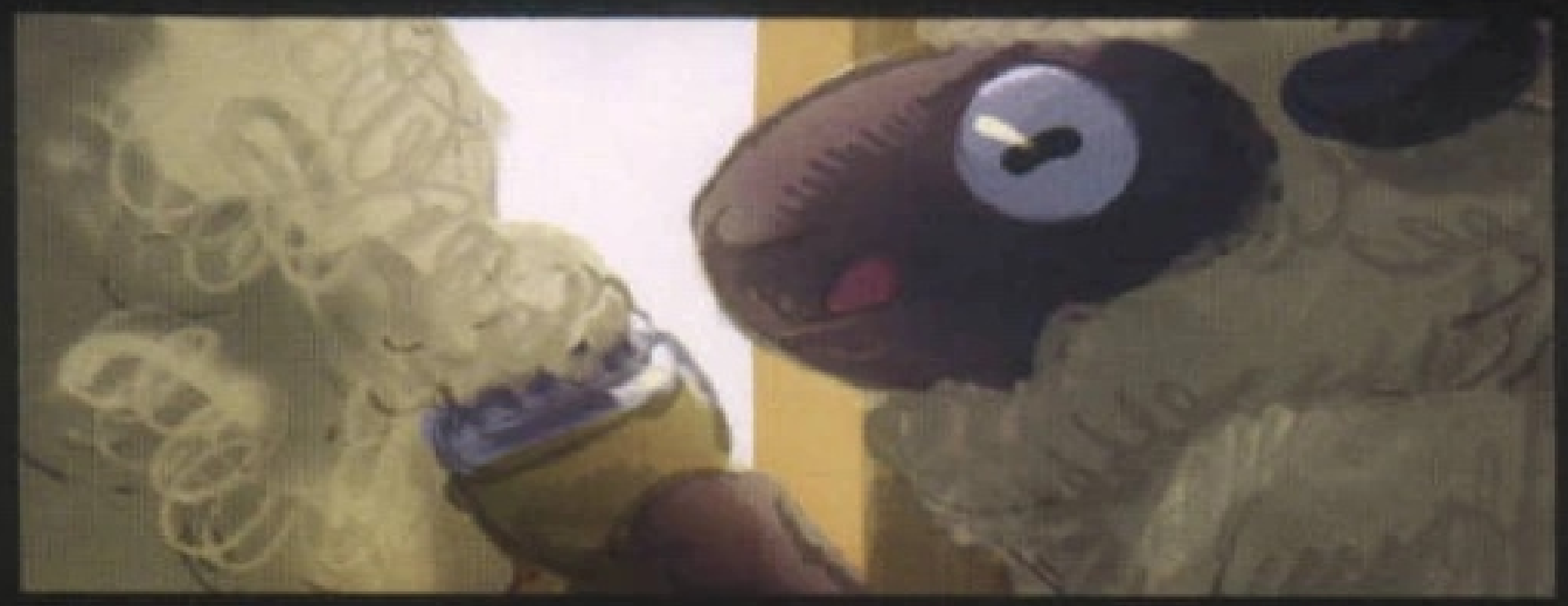


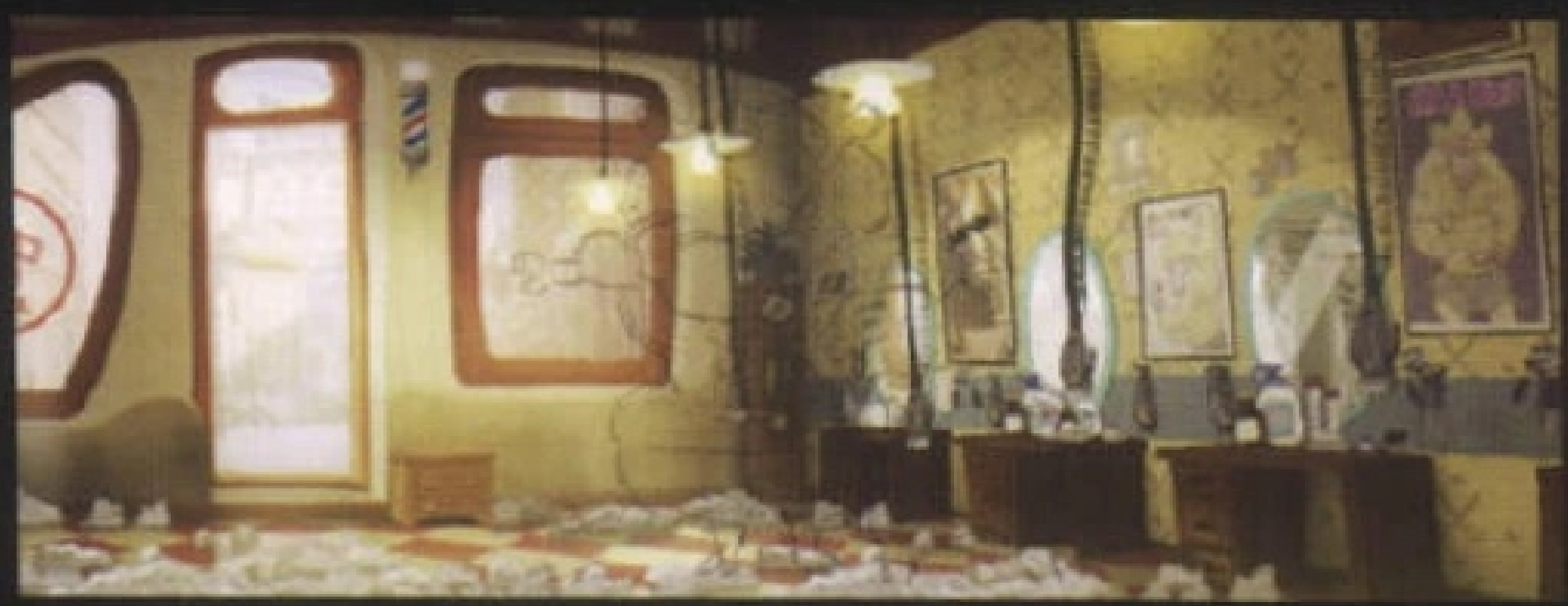

HAPPY
ZOOTENNIAL DAY!!!

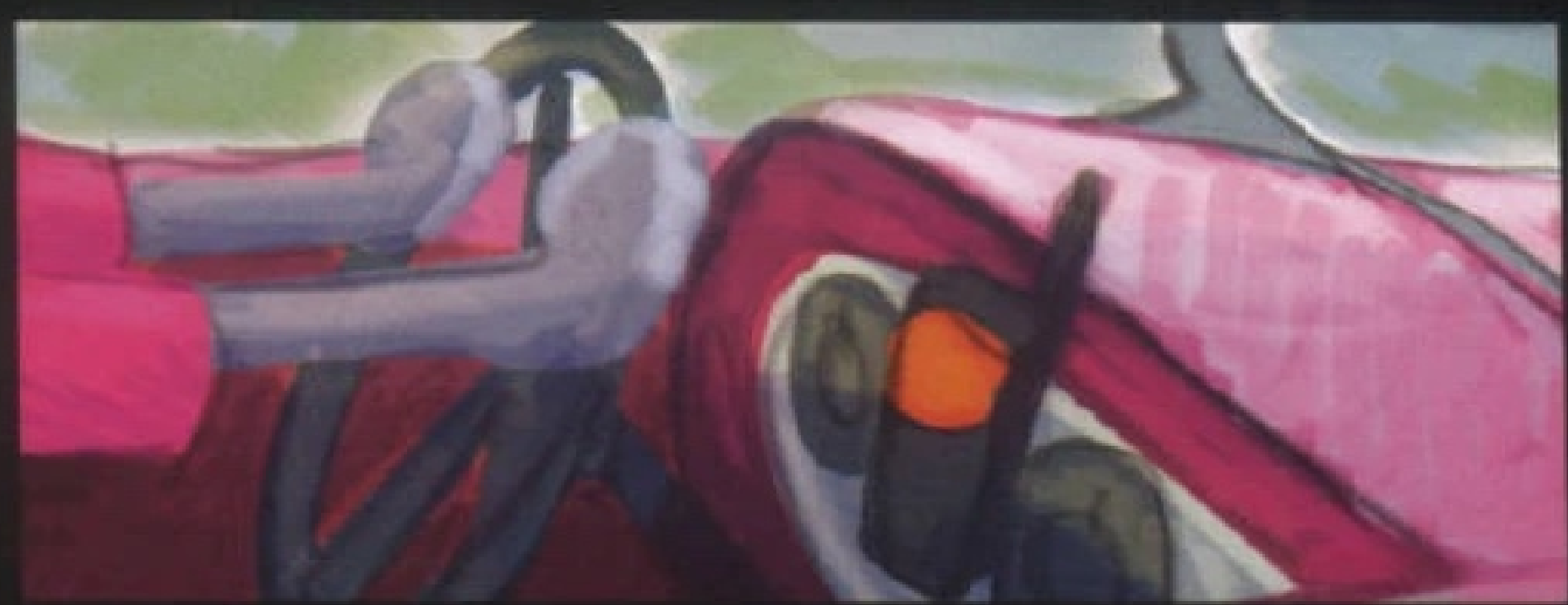


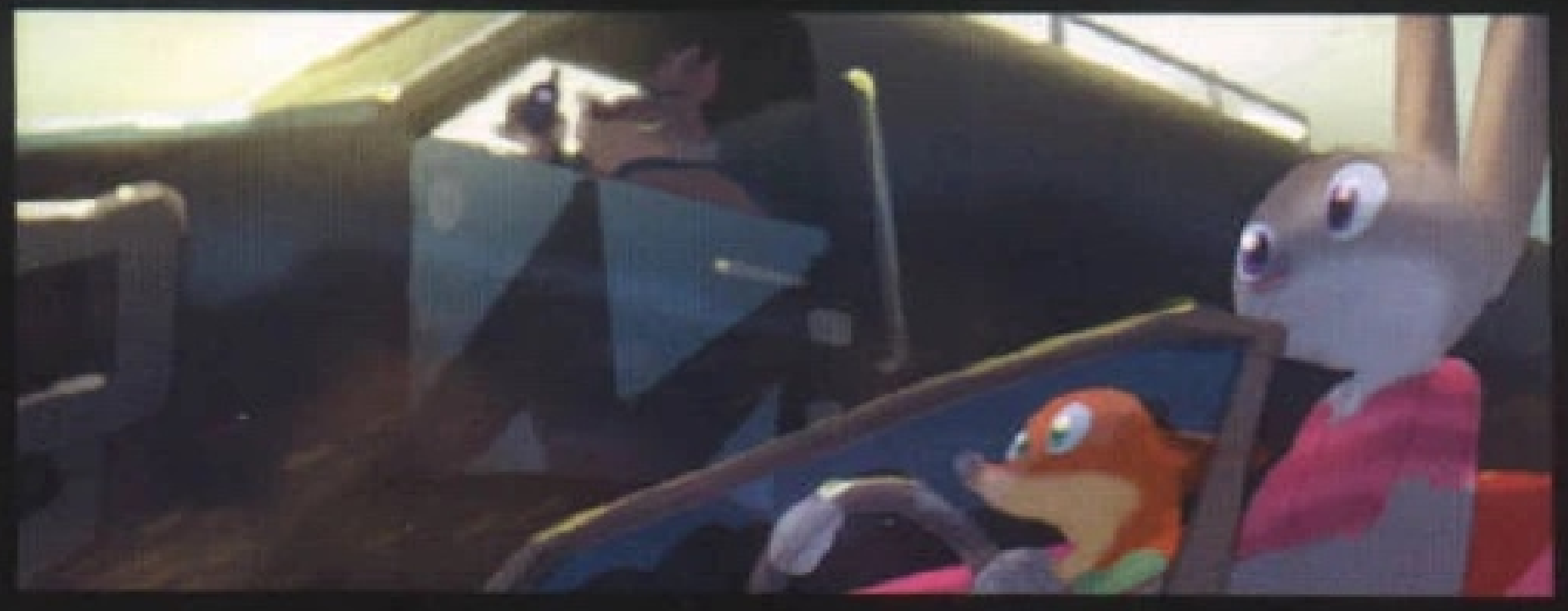


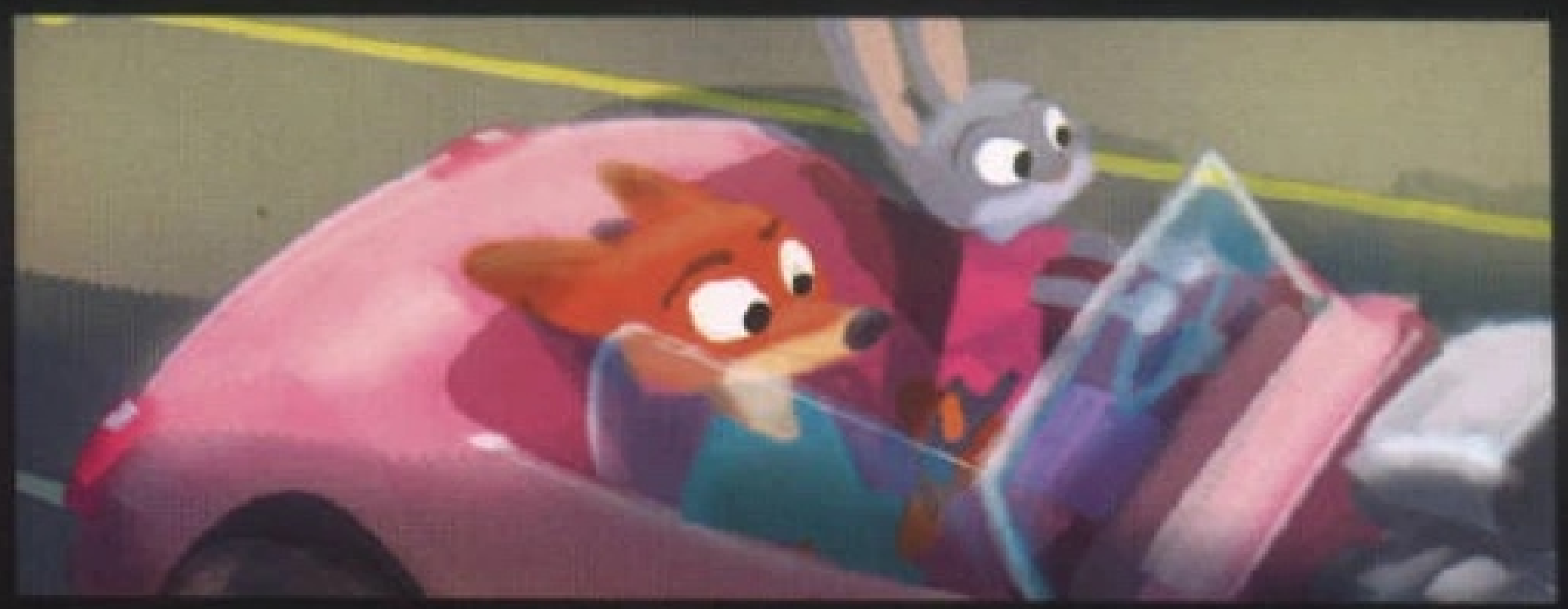

HAPPY BLAHBLAH

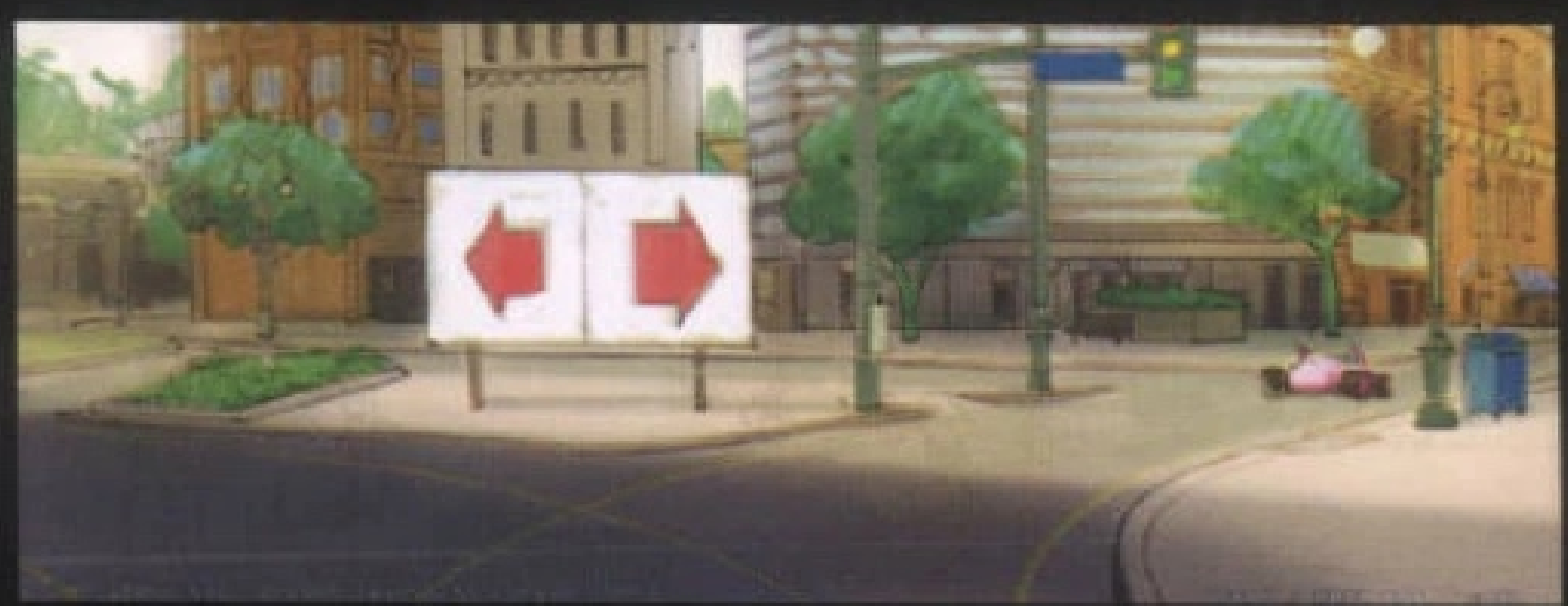


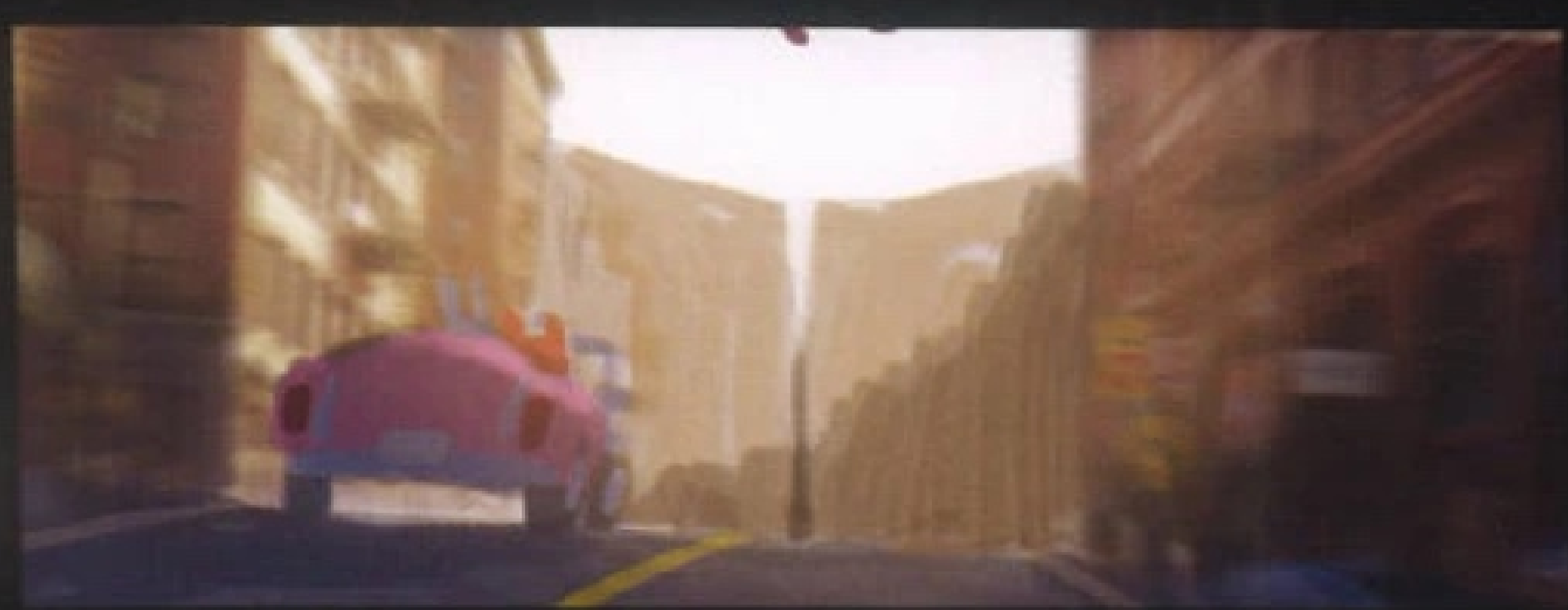


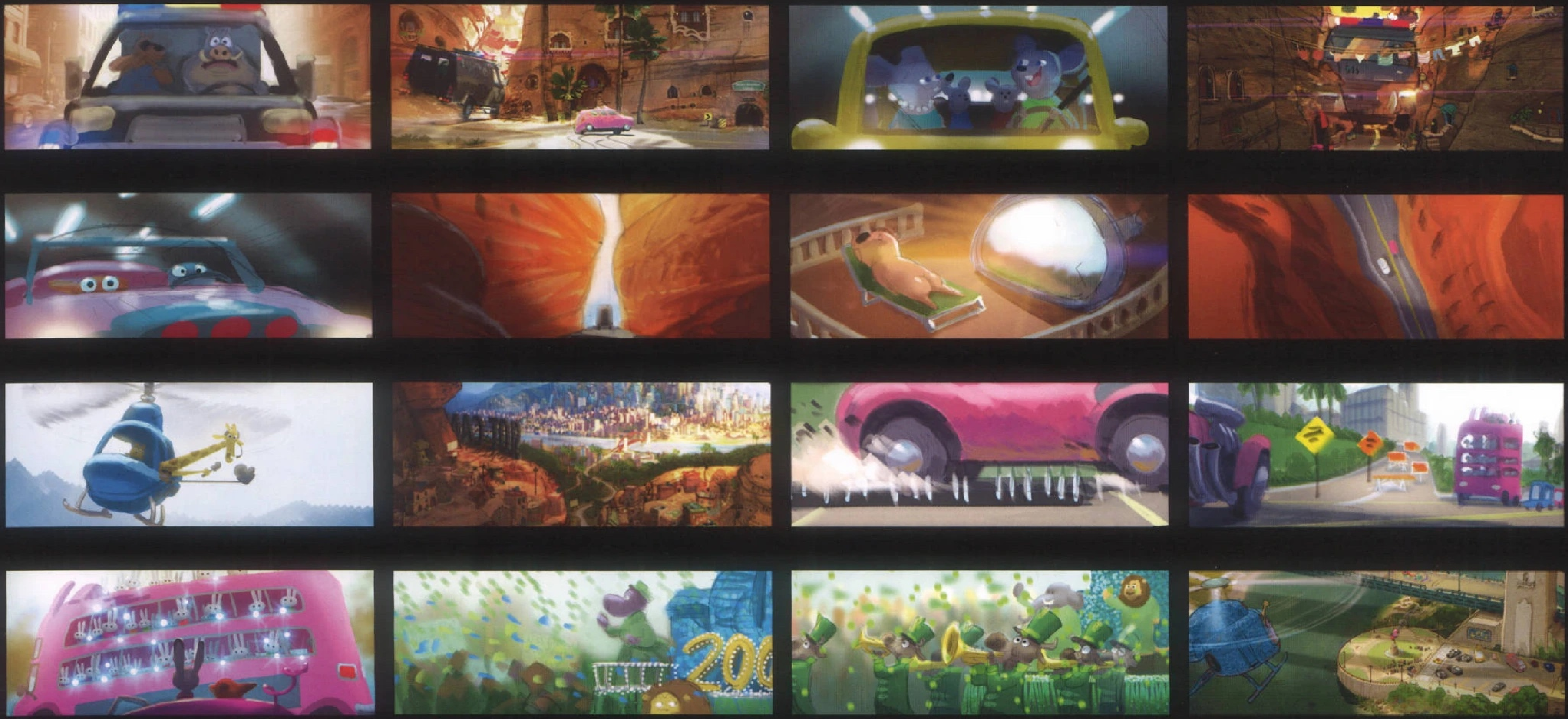






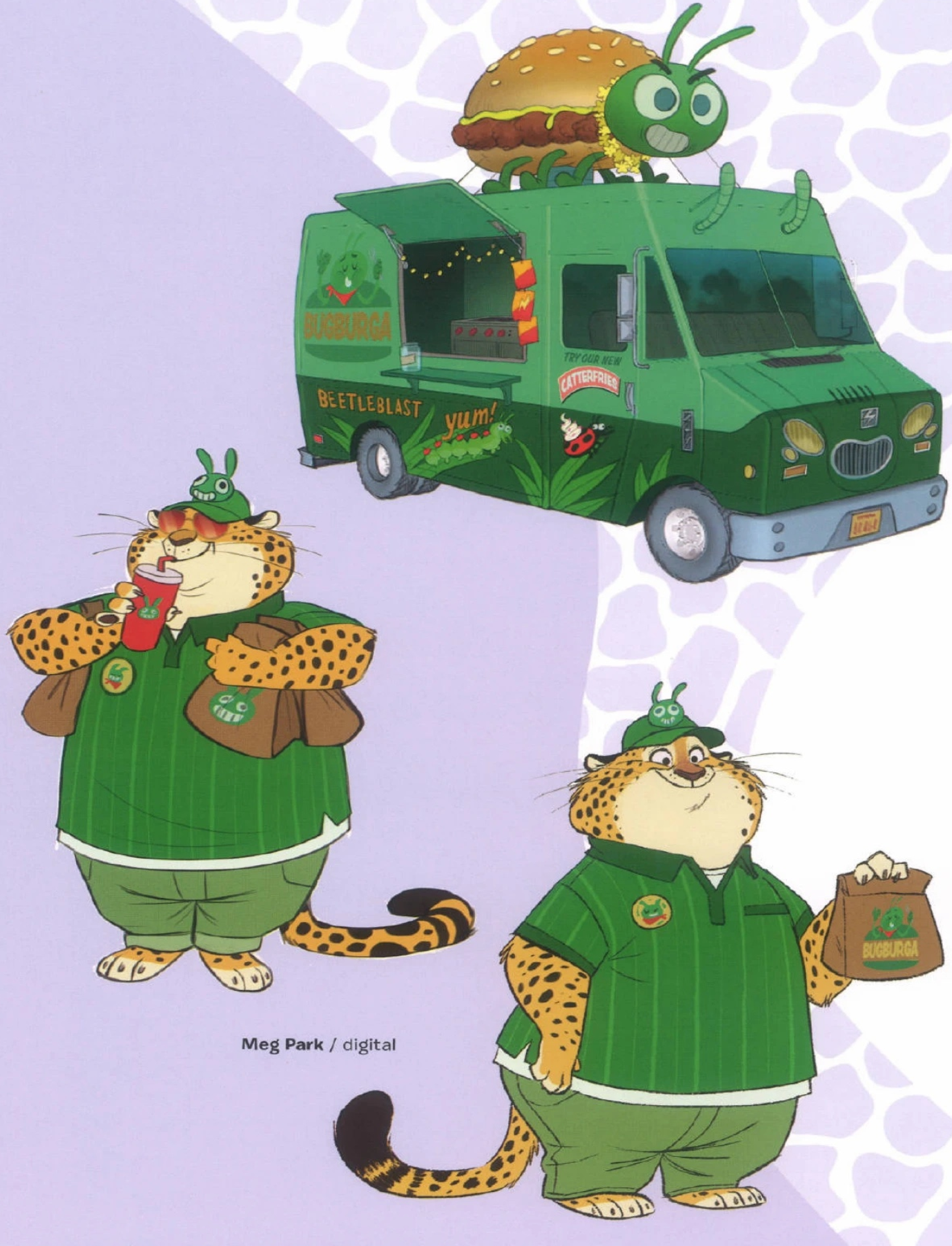






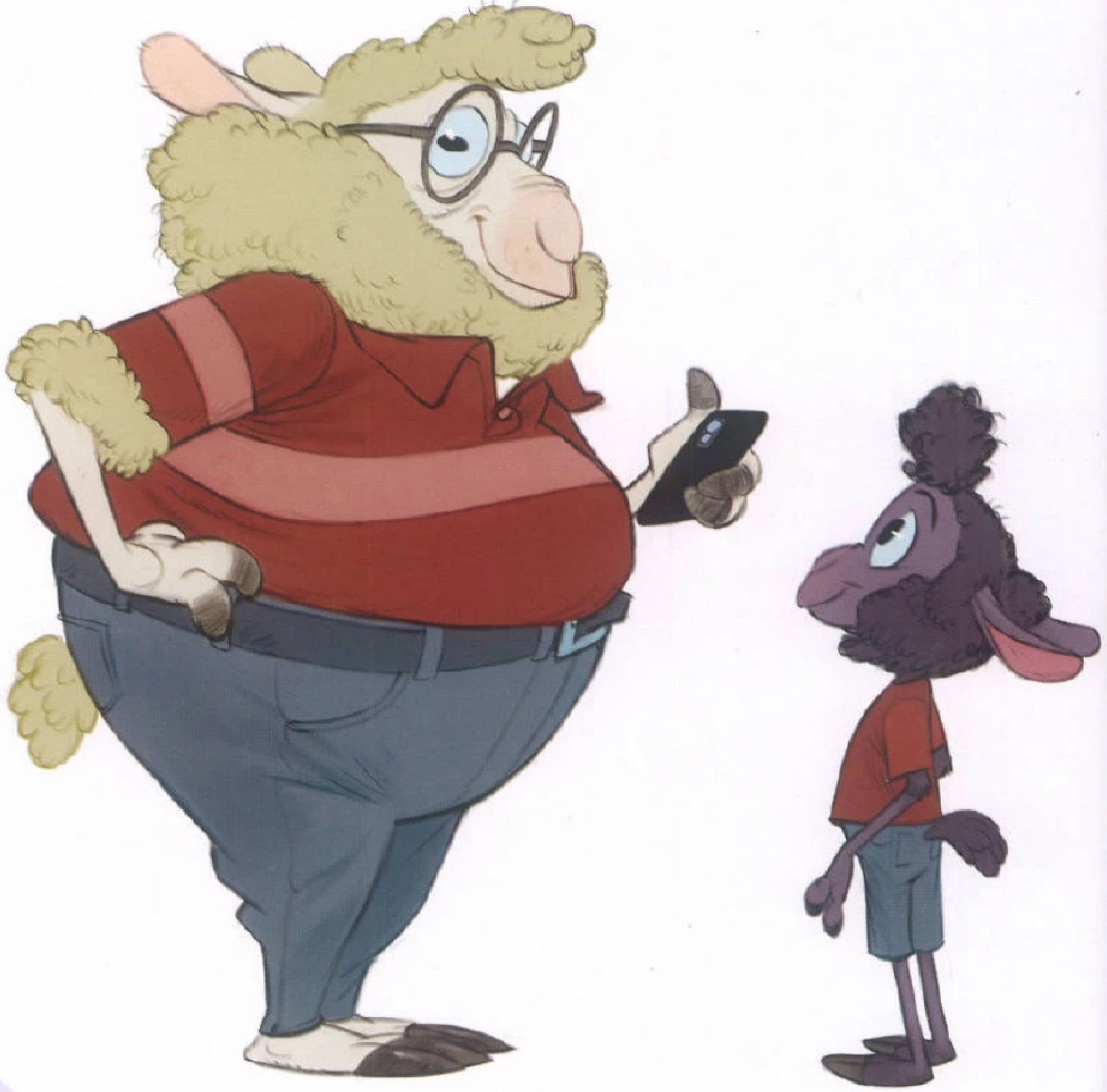
This spread: **Cory Loftis, Allen Ostergar, Will Patrick, and Melissa Sheng** / digital

"The Chase" sequence reintroduces us to the world of Zootopia in the most exciting way, not only because it follows a car chase but also because we get to see Judy go "full-on Judy" doing what she does best—chasing the bad guys!
—Yvett Merino, Producer


BUGBURGA
BEETLEBLAST
yum!
TRY OUR NEW
CATTERFRIES
BUGBURGA

Meg Park / digital

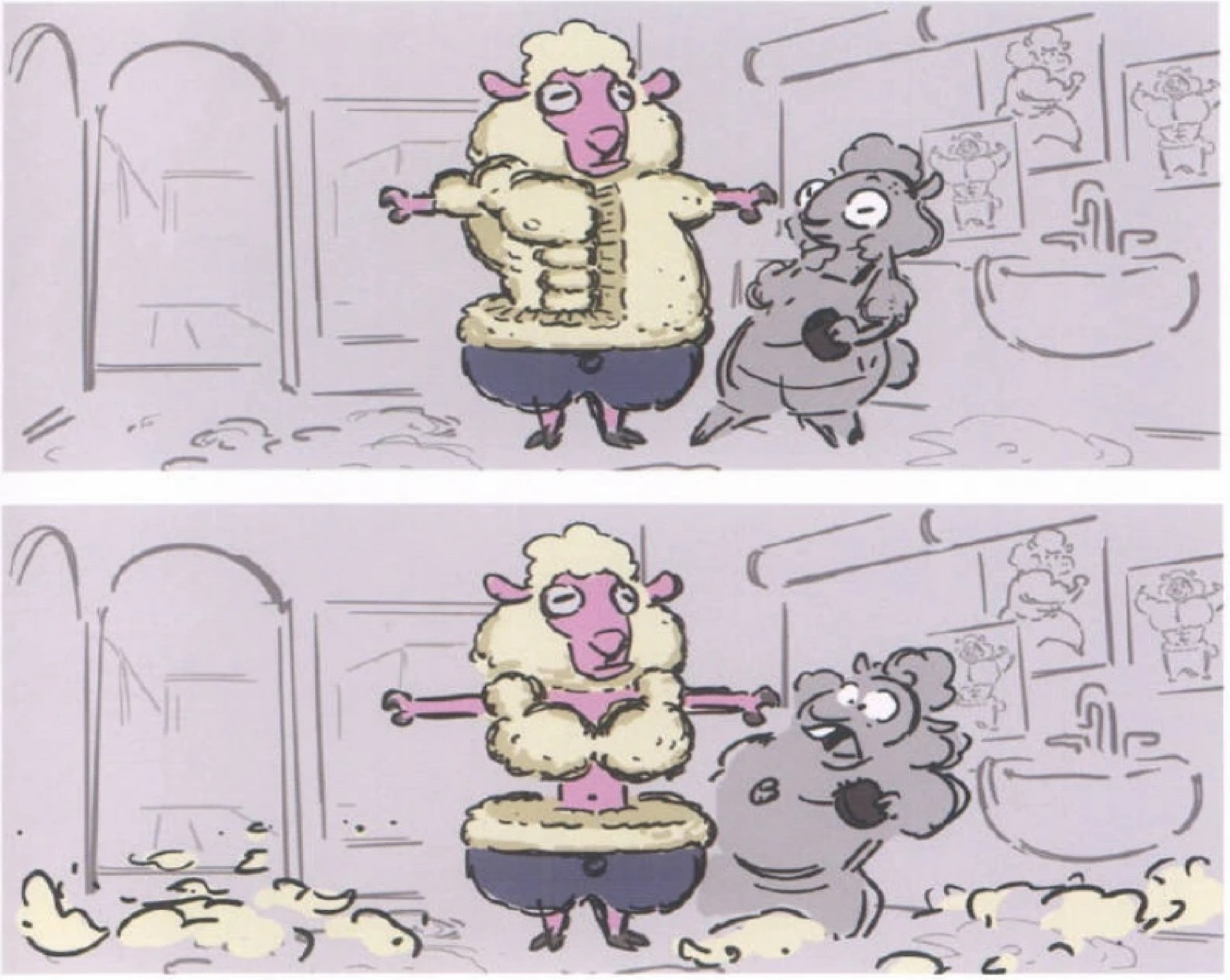
One of our early versions of "The Chase" sequence featured Clawhauser working undercover for the fast food joint BugBurga and a sheep dad and son going to get sheared. The sheep made it in, but unfortunately Clawhauser, and his outfit, did not.
—Yvett Merino, Producer



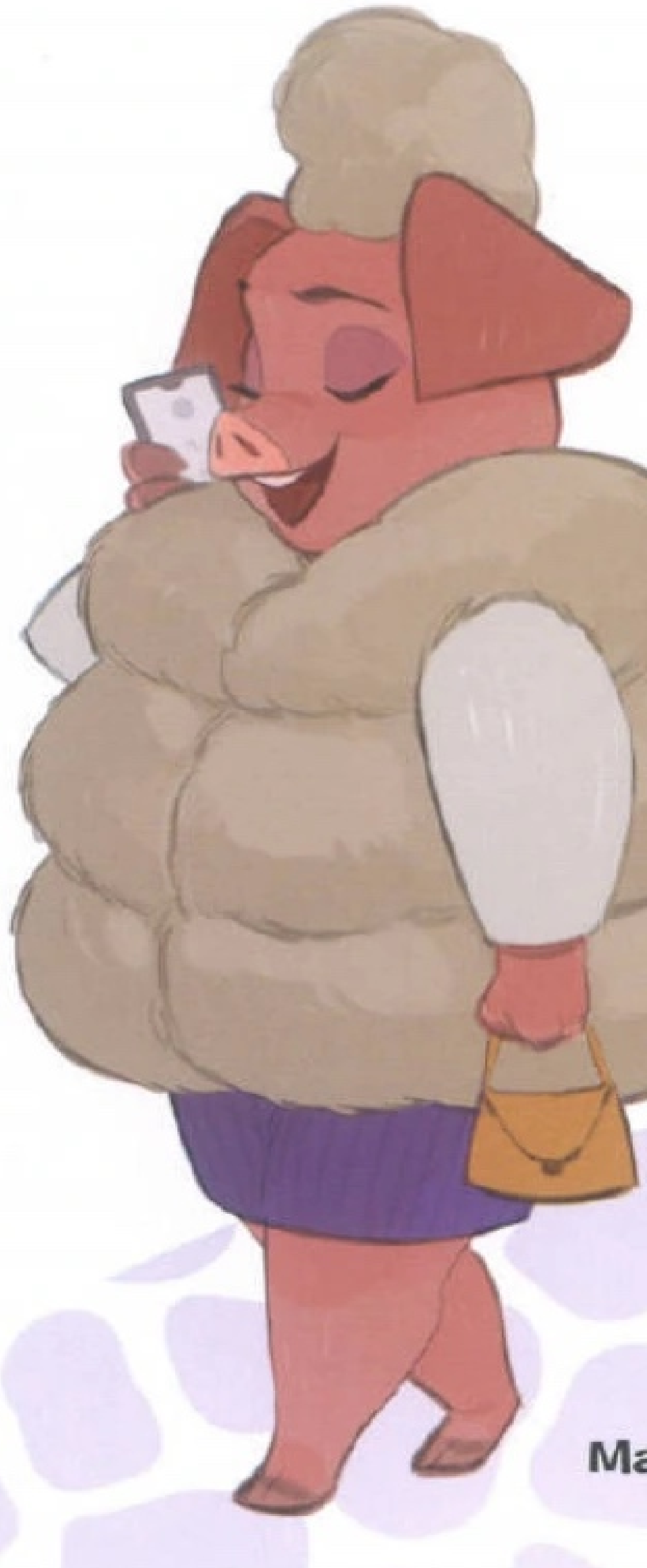
This page (except where noted): Cory Loftis / digital

100% WOOL
IM A Wolf

Mehrdad Isvandi / digital

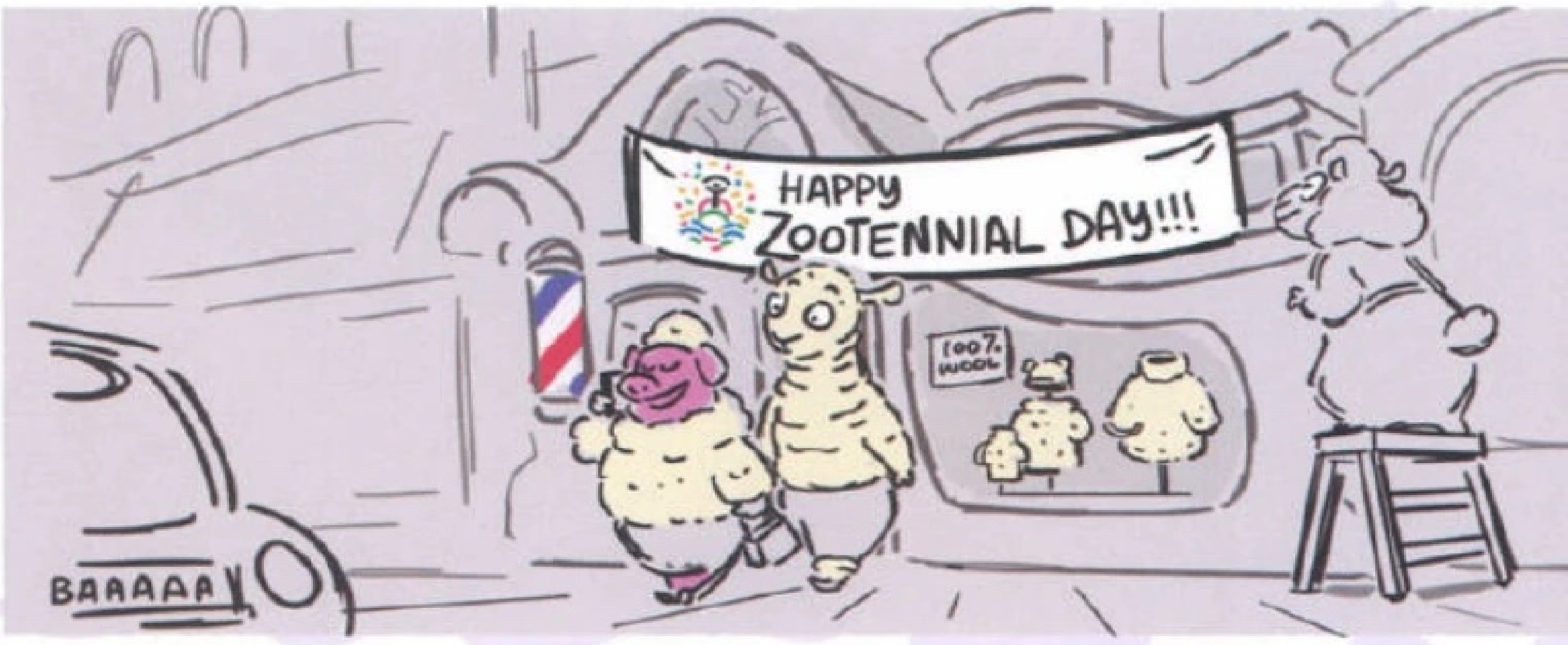


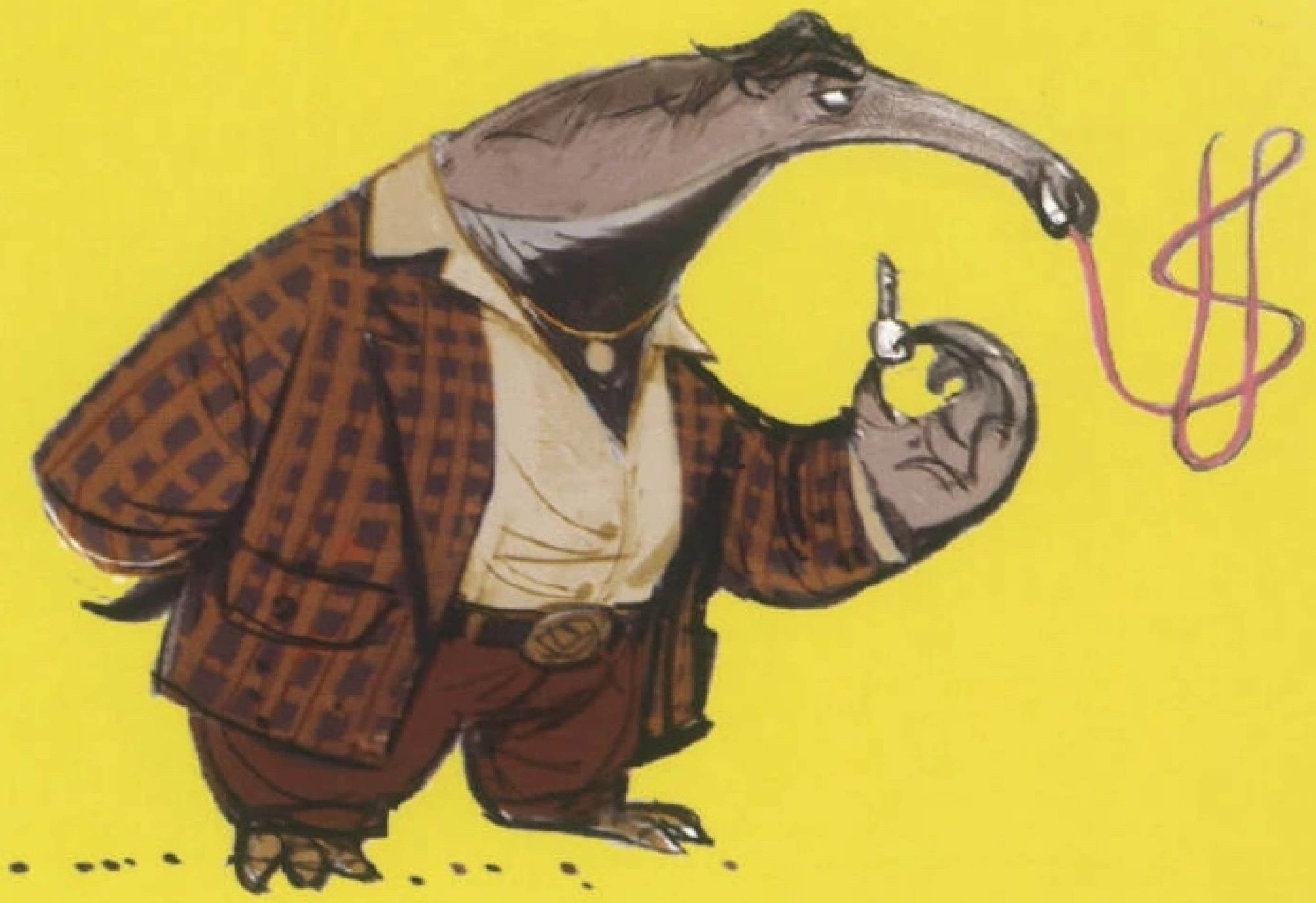
Melissa Sheng / digital

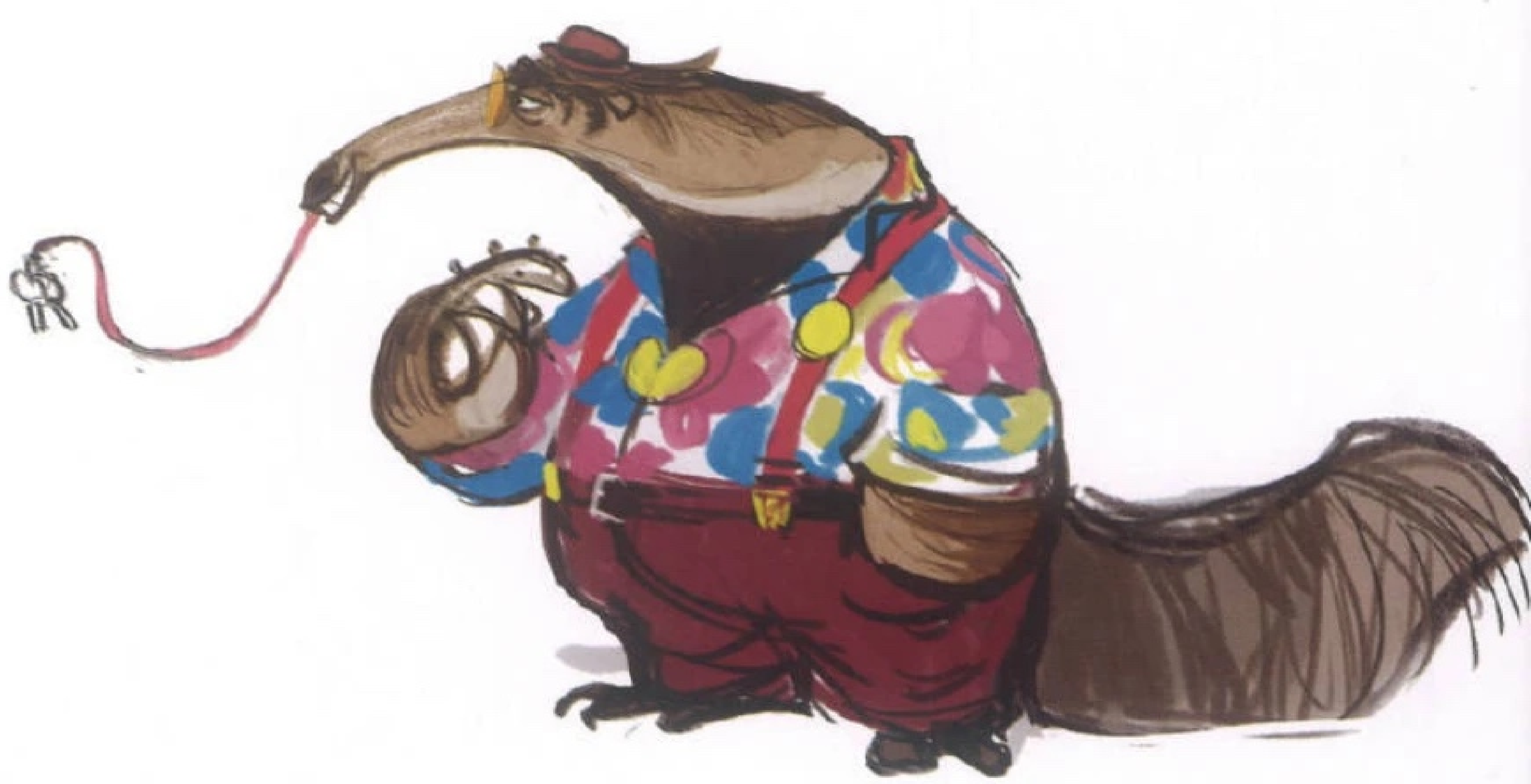


Mayumi Nose / digital

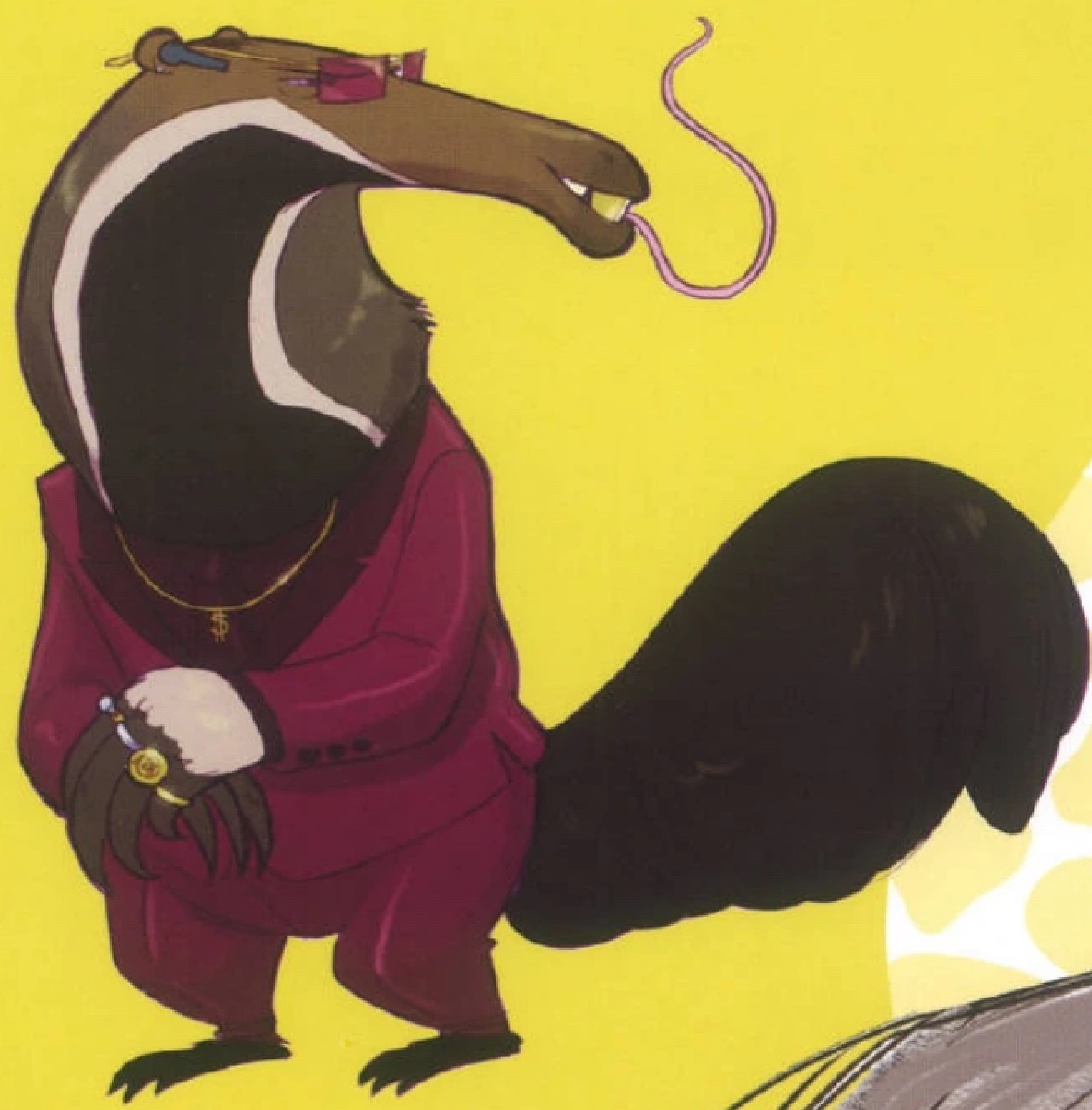
Melissa Sheng / digital


HAPPY ZOOTENNIAL DAY!!!
100% WOOL
BAAAAA

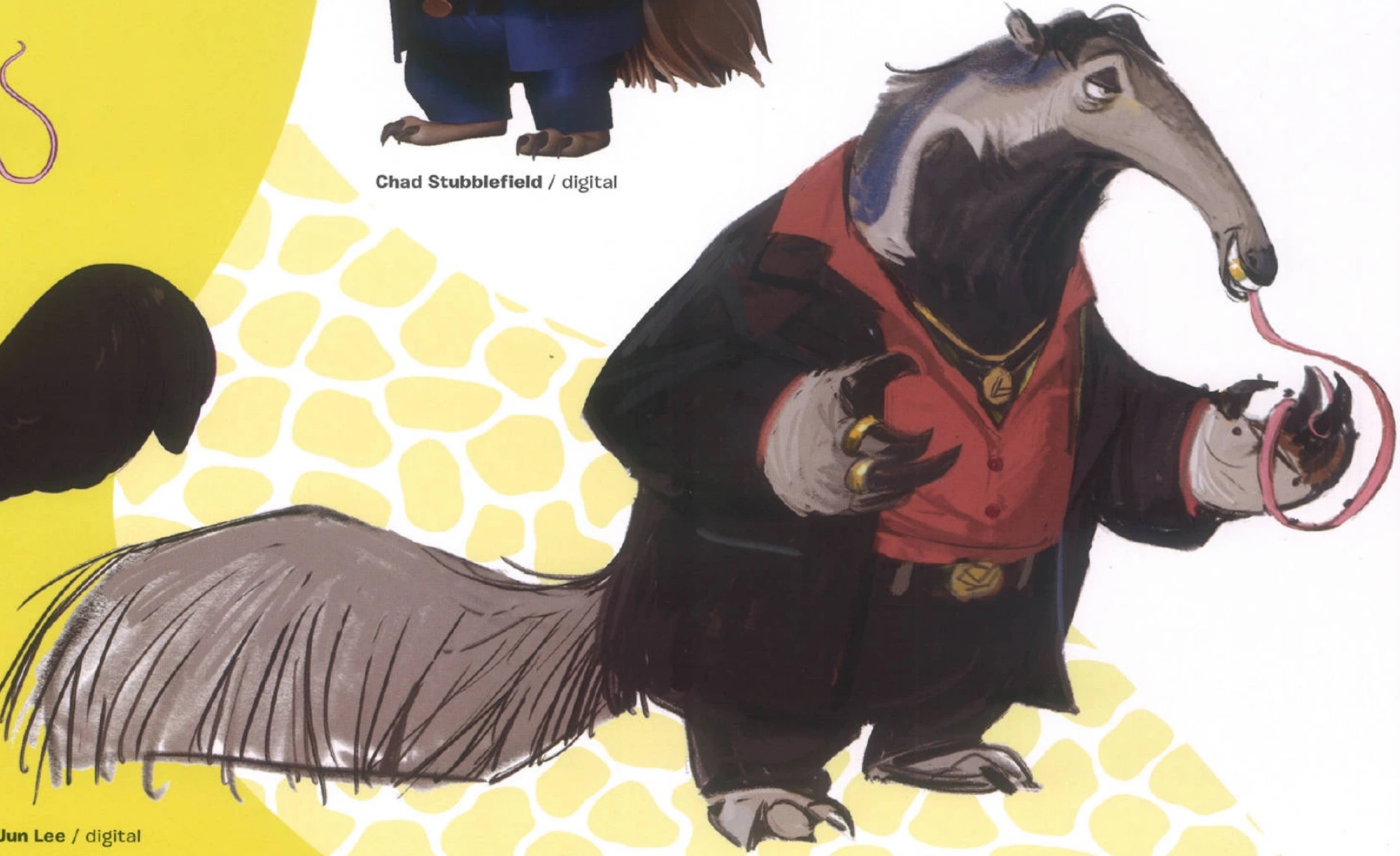




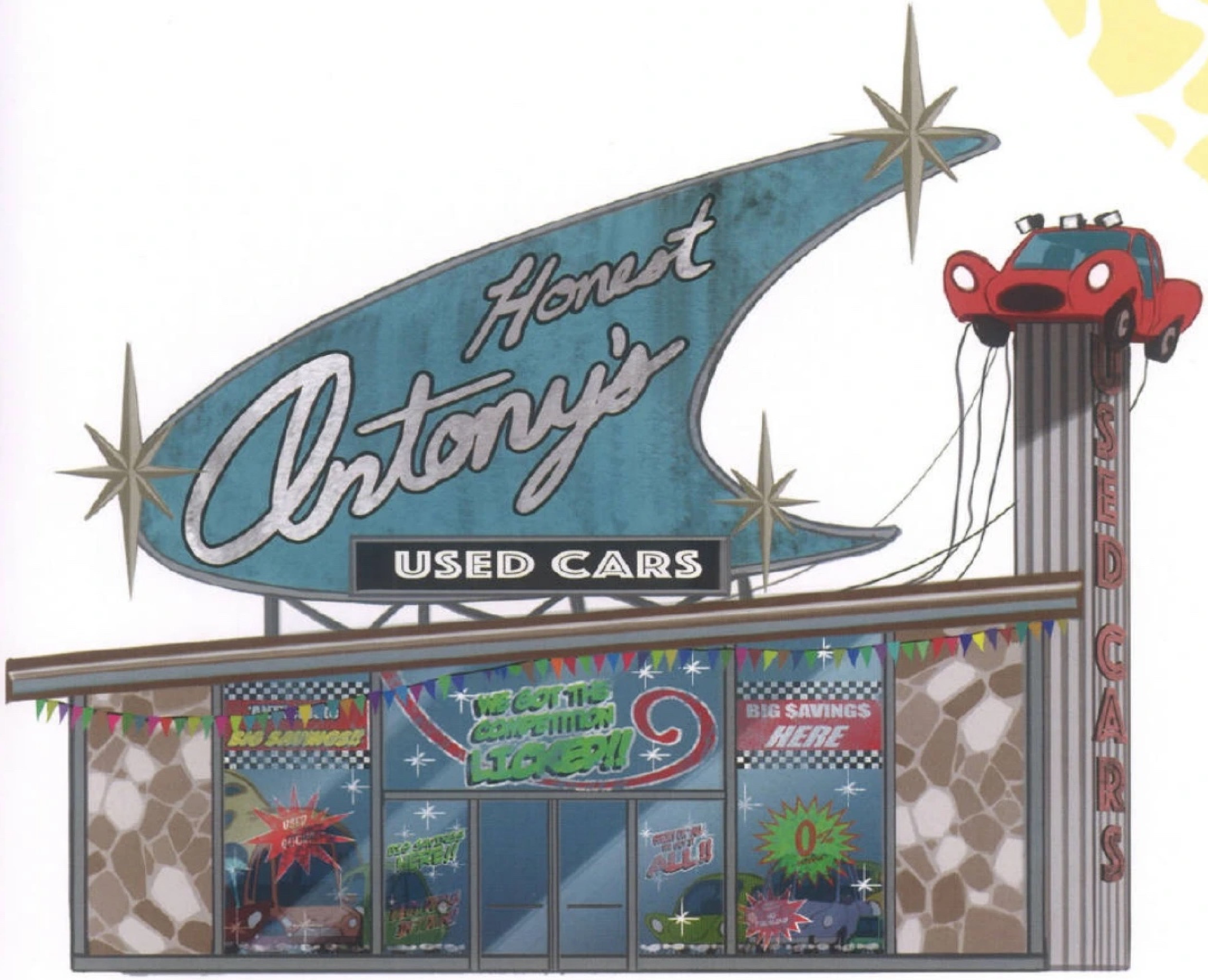
Chad Stubblefield / digital



Will Patrick / digital

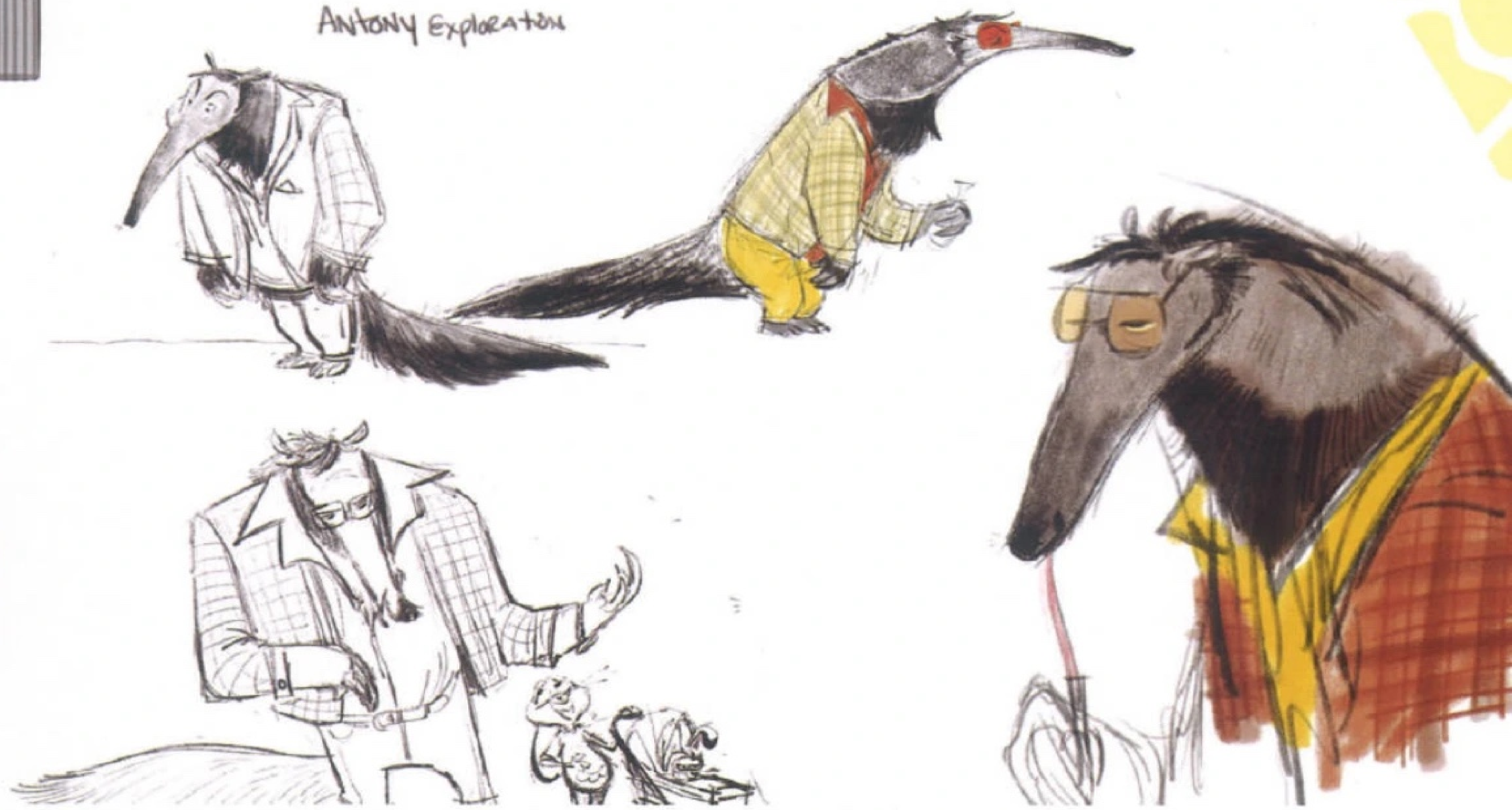


This page (except where noted): **Sang Jun Lee** / digital

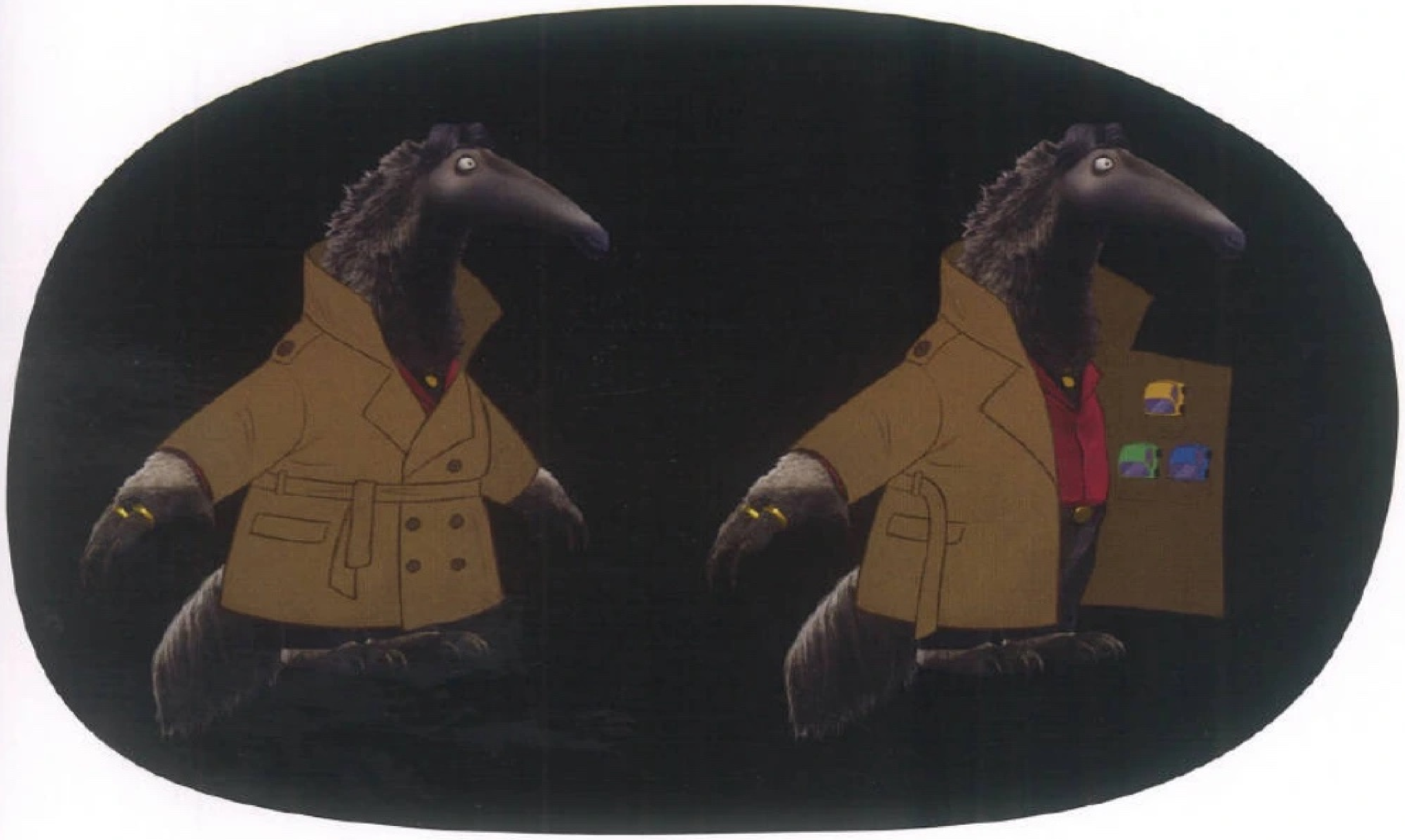

Honest Antony's
USED CARS
USED CARS
WE GOT THE COMPETITION LICKED!!
BIG SAVINGS HERE

Ryan Lang / digital

Antony is a secondary crime boss in Zootopia who at one point had a bigger role in the film and the chase scene. For his design, we studied anteaters who have elongated snouts with tiny openings and exceptionally long tongues. I imagined Antony's tongue as another appendage he could utilize while running his used car dealership to communicate prices, grab things like keys, or even drive a car.
—Sang Jun Lee, Art Director, Characters

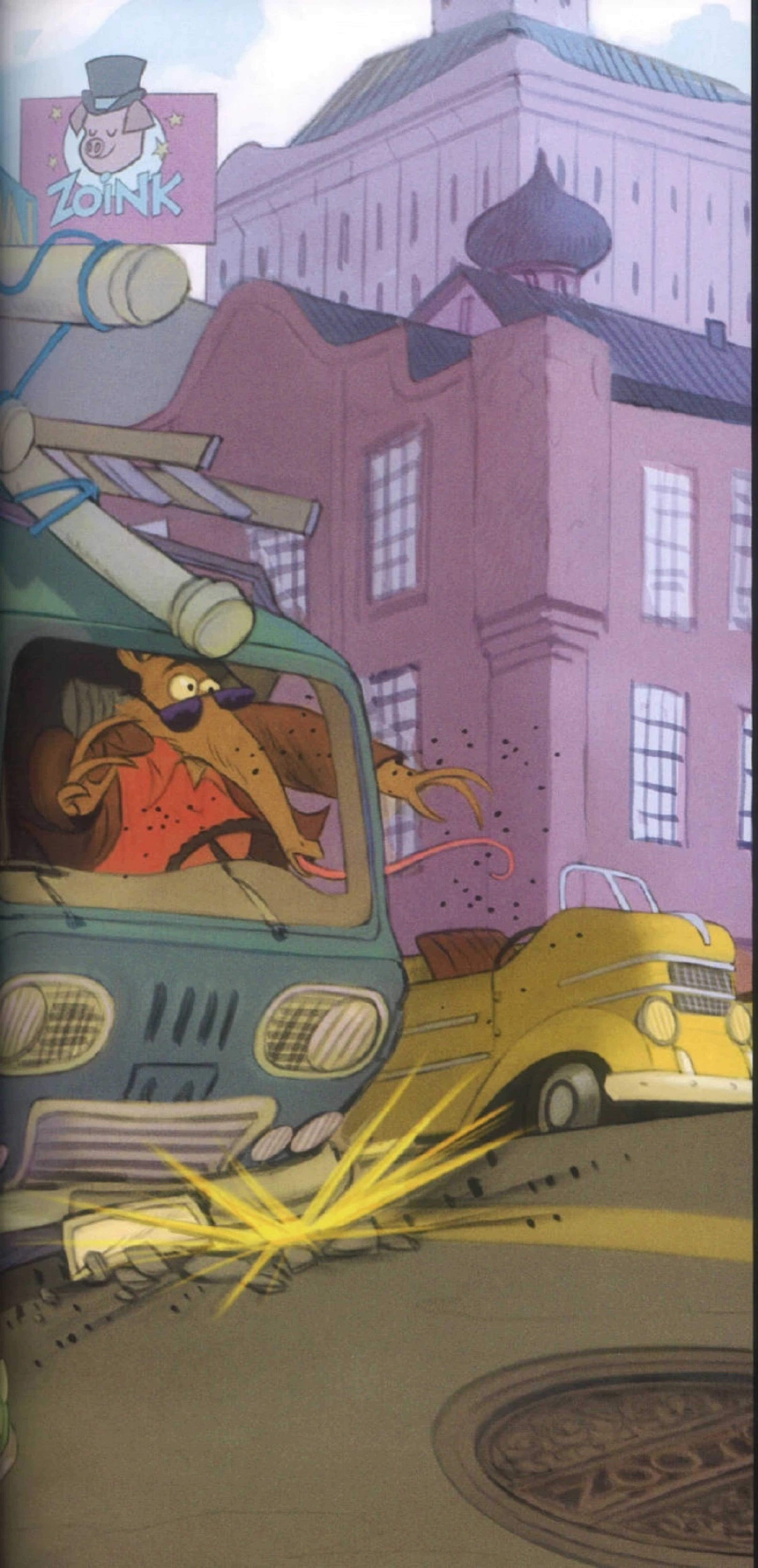

ANTONY Exploration

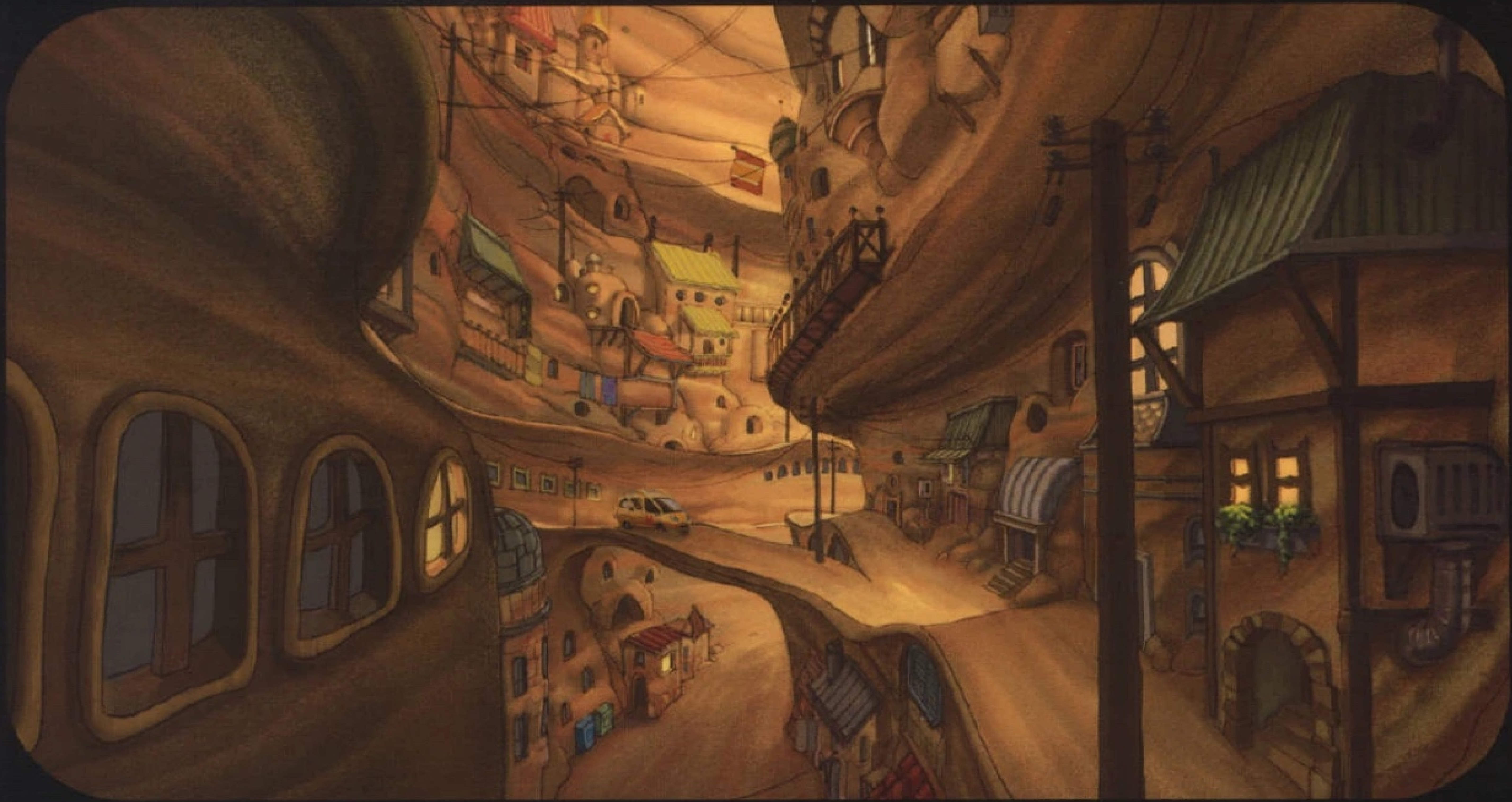
Stephanie Rizo Garcia / digital



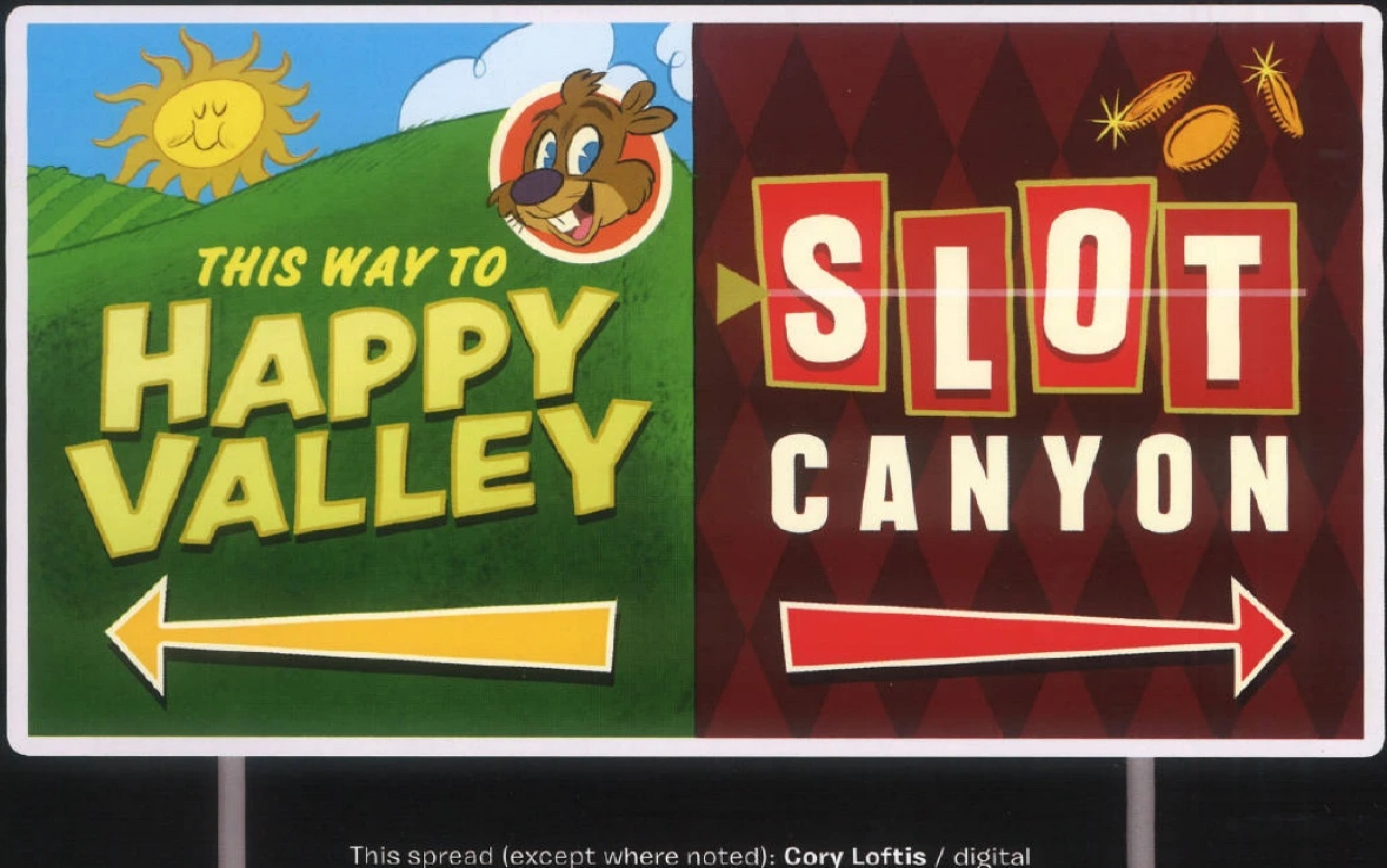
Meg Park / digital

EWE-HAUL
warren
SNOOTER ROOTER



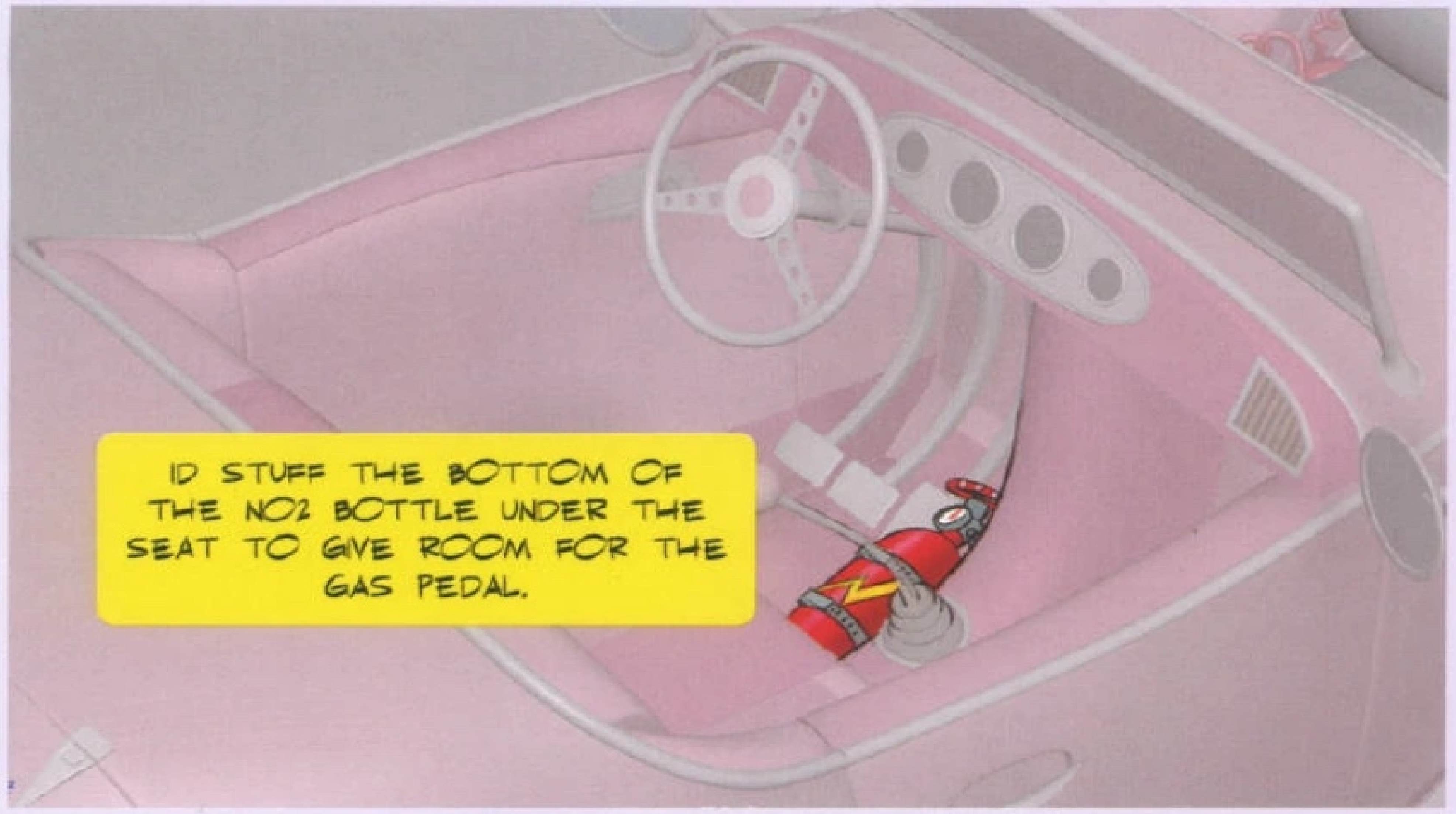


Tia Wallace Kratter / digital

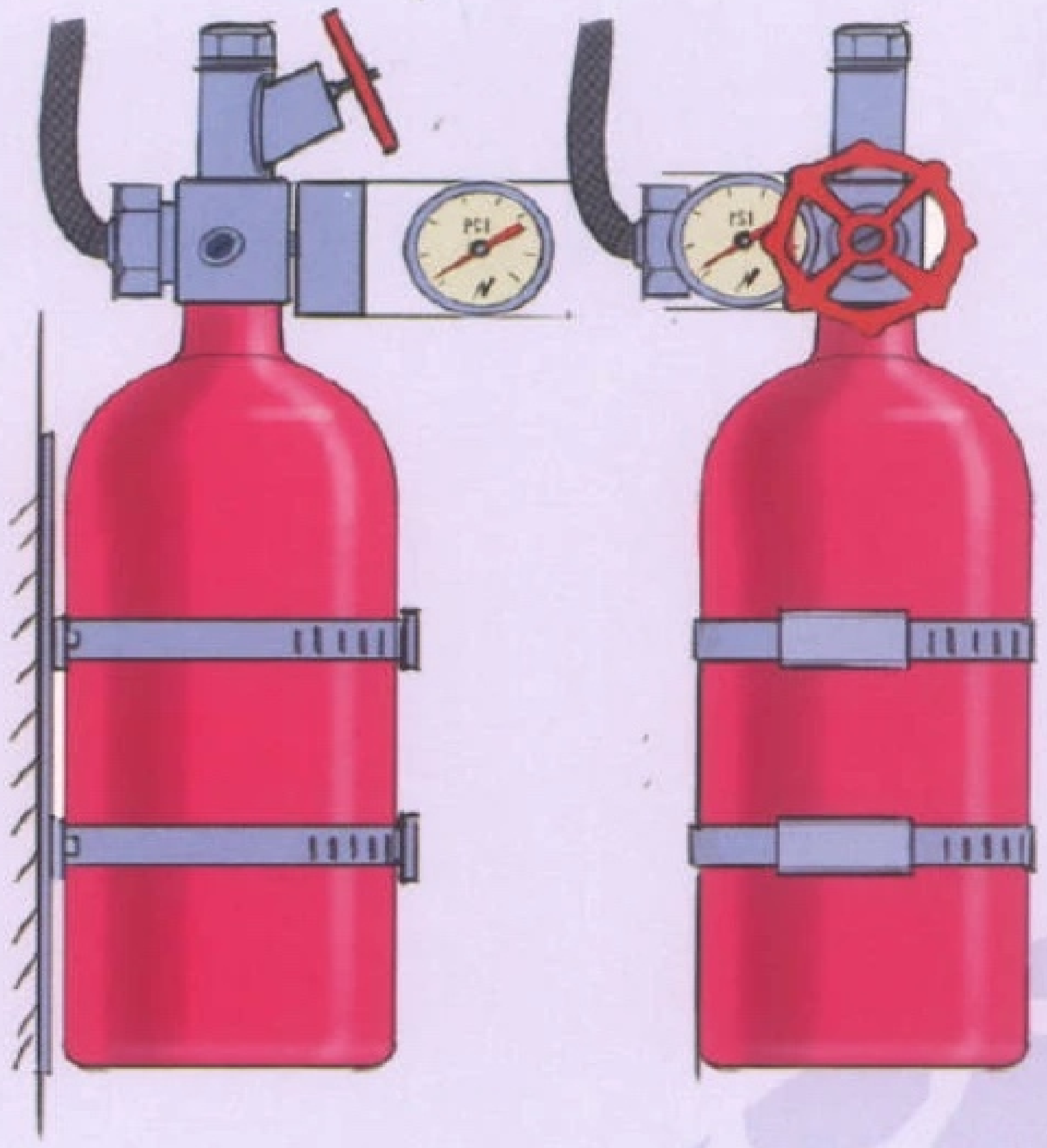

THIS WAY TO
HAPPY
VALLEY
SLOT
CANYON

This spread (except where noted): **Cory Loftis** / digital

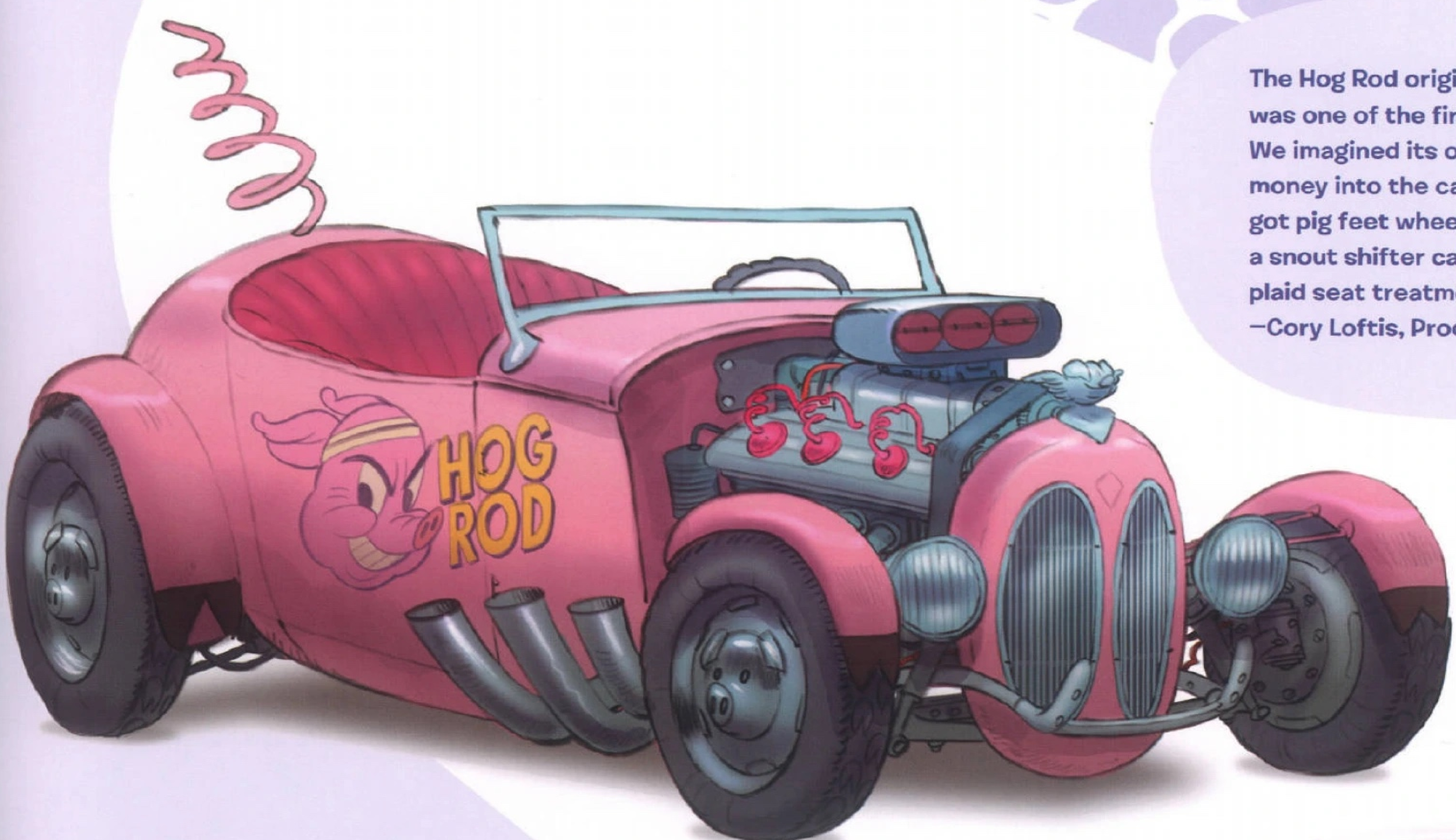
Mehrdad **Isvandi** / digital



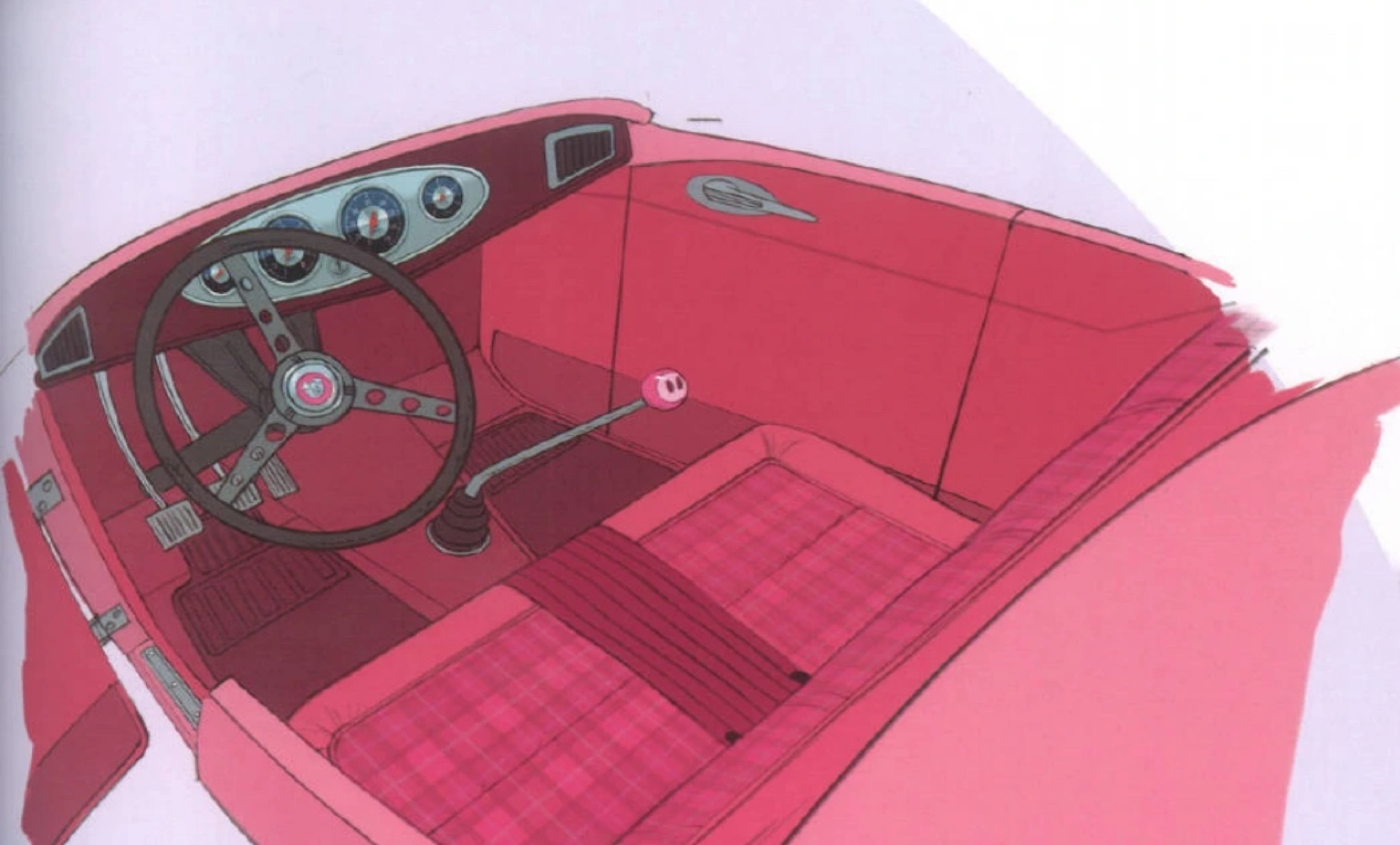
ID STUFF THE BOTTOM OF THE NO2 BOTTLE UNDER THE SEAT TO GIVE ROOM FOR THE GAS PEDAL.

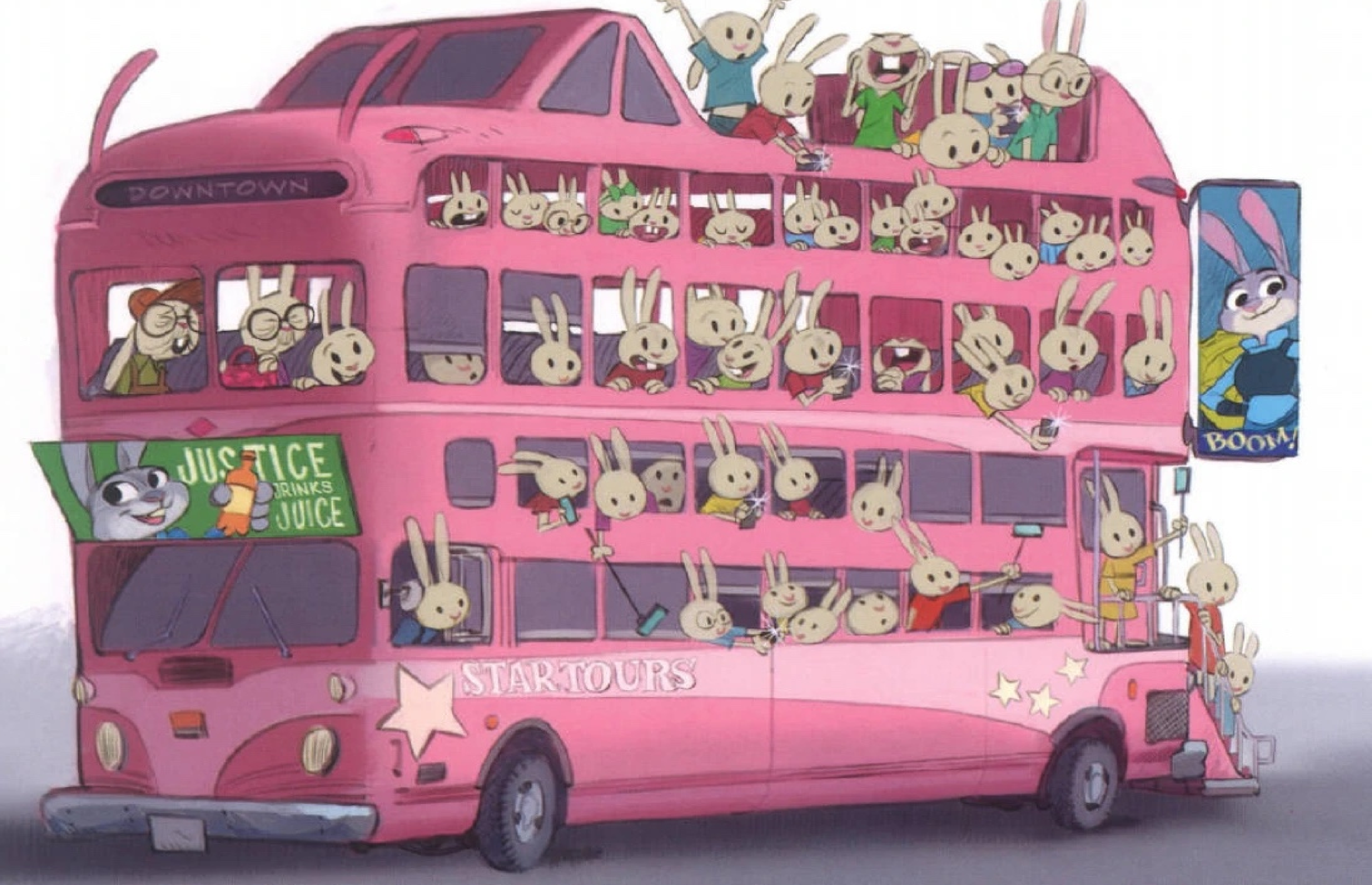


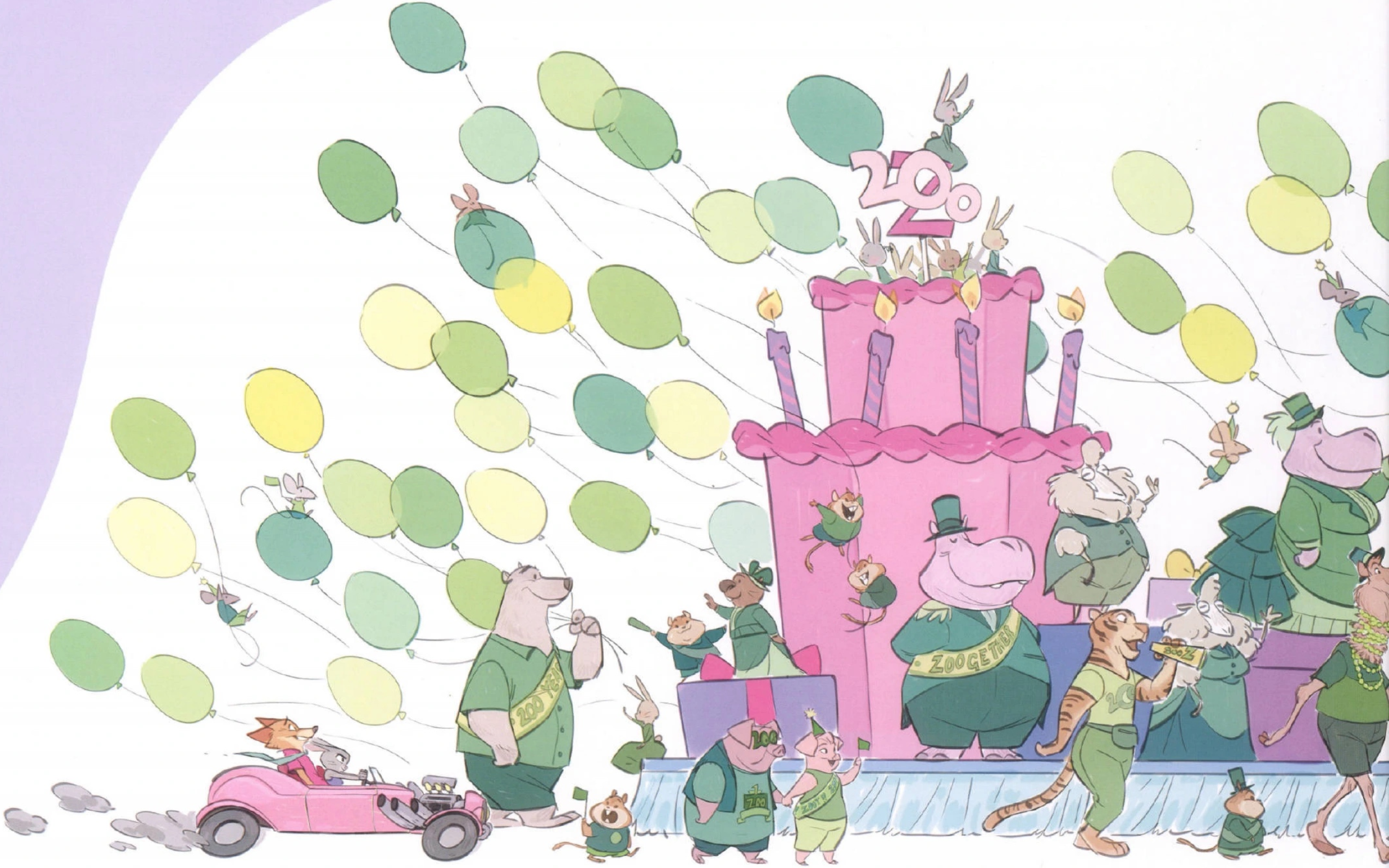
This spread (except where noted): **Cory Loftis** / digital



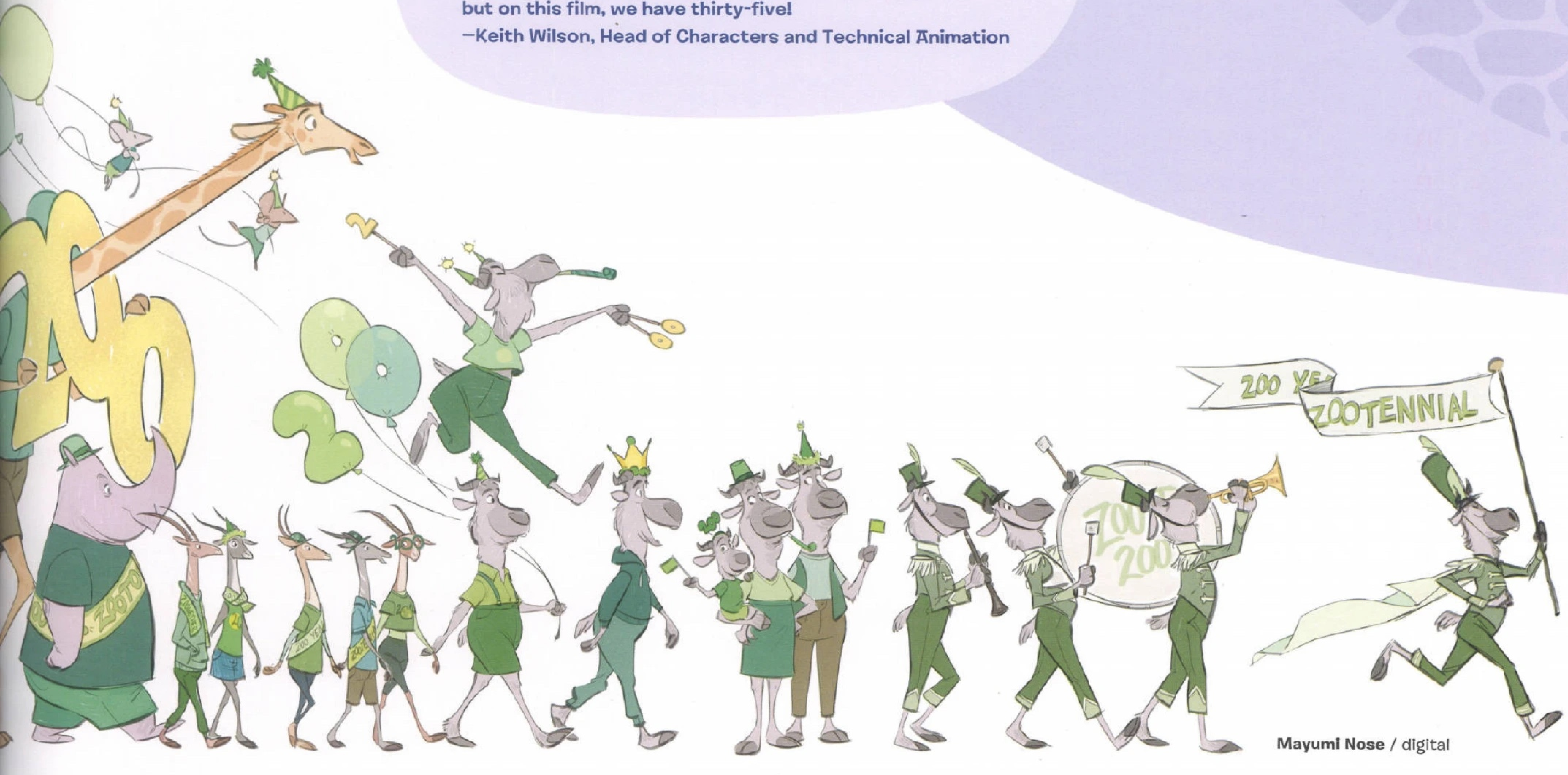
The Hog Rod originally came from a story idea and was one of the first things I designed for *Zootopia 2*. We imagined its owner put an inordinate amount of money into the car to make it 100 percent pig. It's got pig feet wheel walls, a tail, a snout radiator cover, a snout shifter cap, a nitrous "oinkxide" tank, and a plaid seat treatment that vaguely resembles bacon.
—Cory Loftis, Production Designer



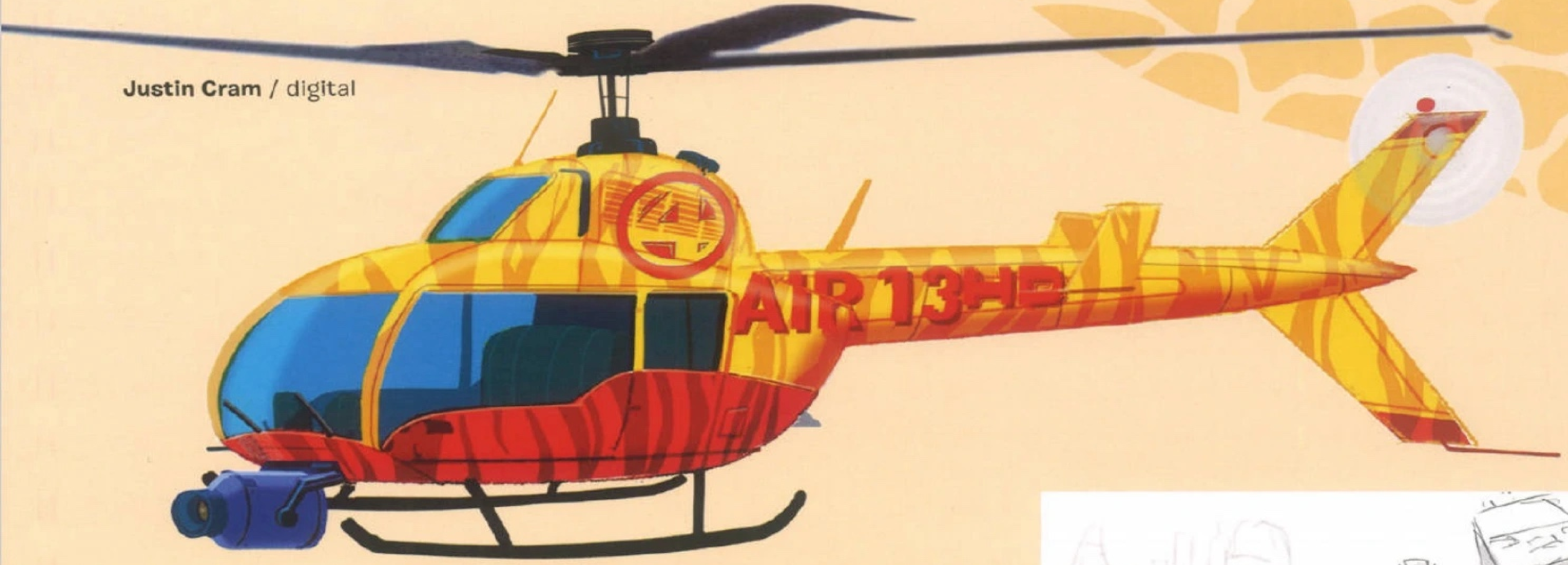

DOWNTOWN
JUSTICE
DRINKS
JUICE
STARTOURS
BOOM


ZOO
200 YEARS
ZOOGETHER
ZOO

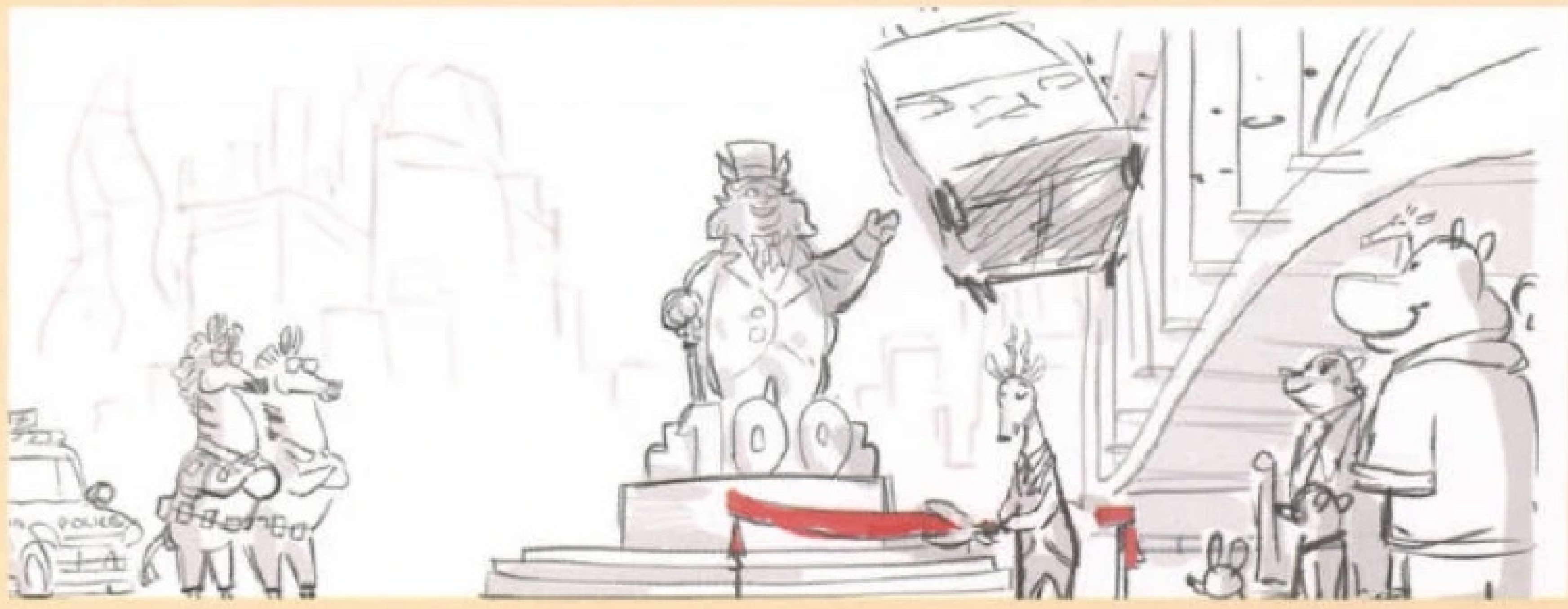
Populating the world of Zootopia is a great challenge for our CG characters team. We have to contemplate the size and scale differences of the animals, as well as their unique topologies, or their underlying structures, including their fur, skin, rig weights, simulation work, and more. On a typical film we might have three to four unique topologies, but on this film, we have thirty-five!
—Keith Wilson, Head of Characters and Technical Animation



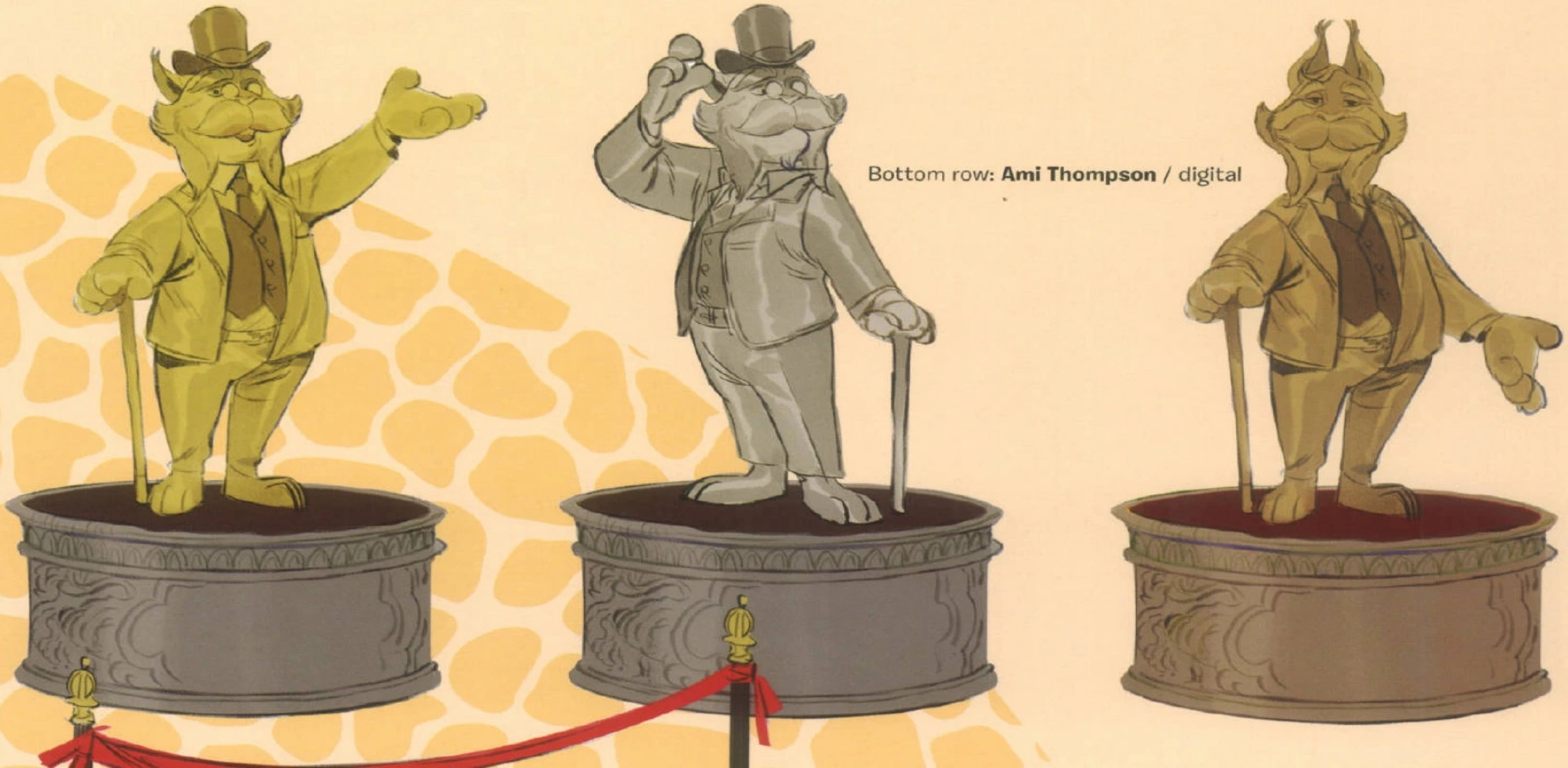
Mayumi Nose / digital



Justin Cram / digital



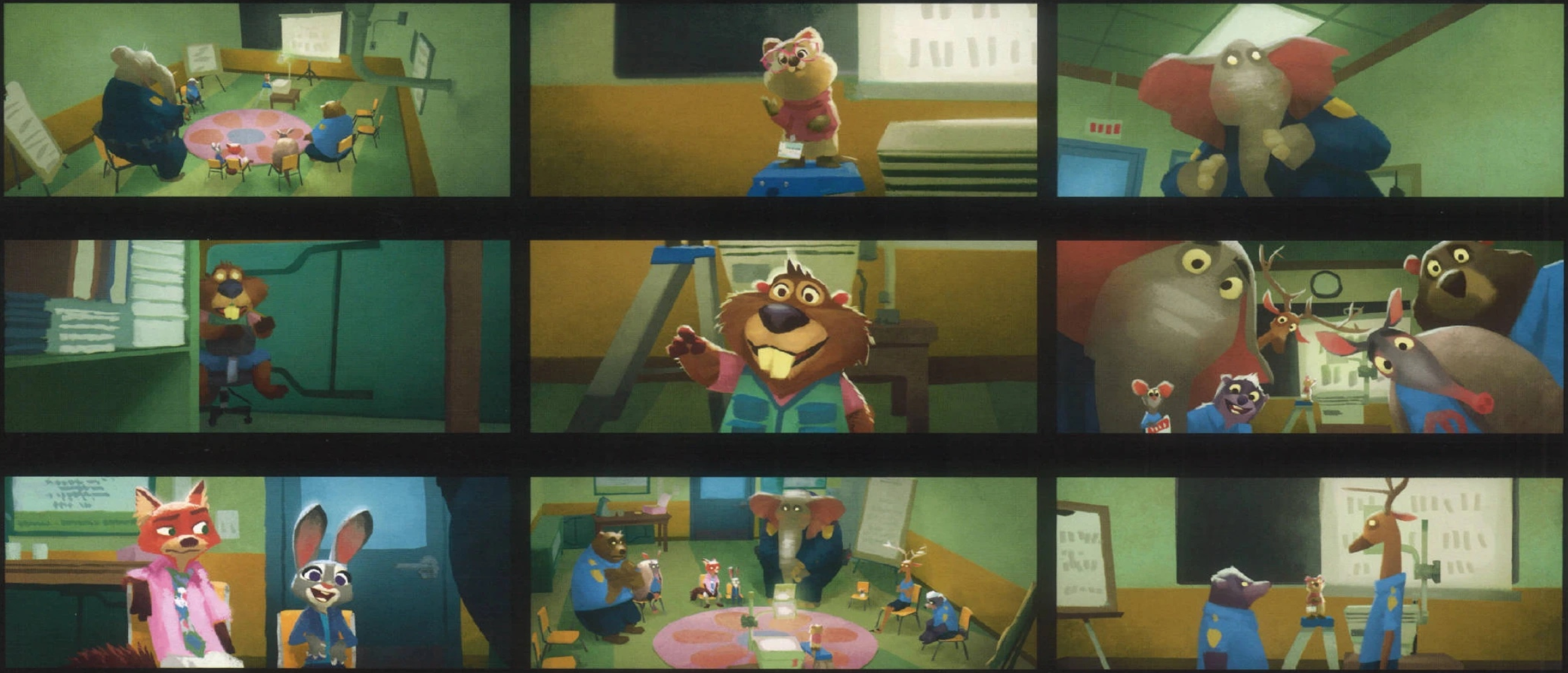
Allen Ostergar / digital



Bottom row: **Ami Thompson** / digital

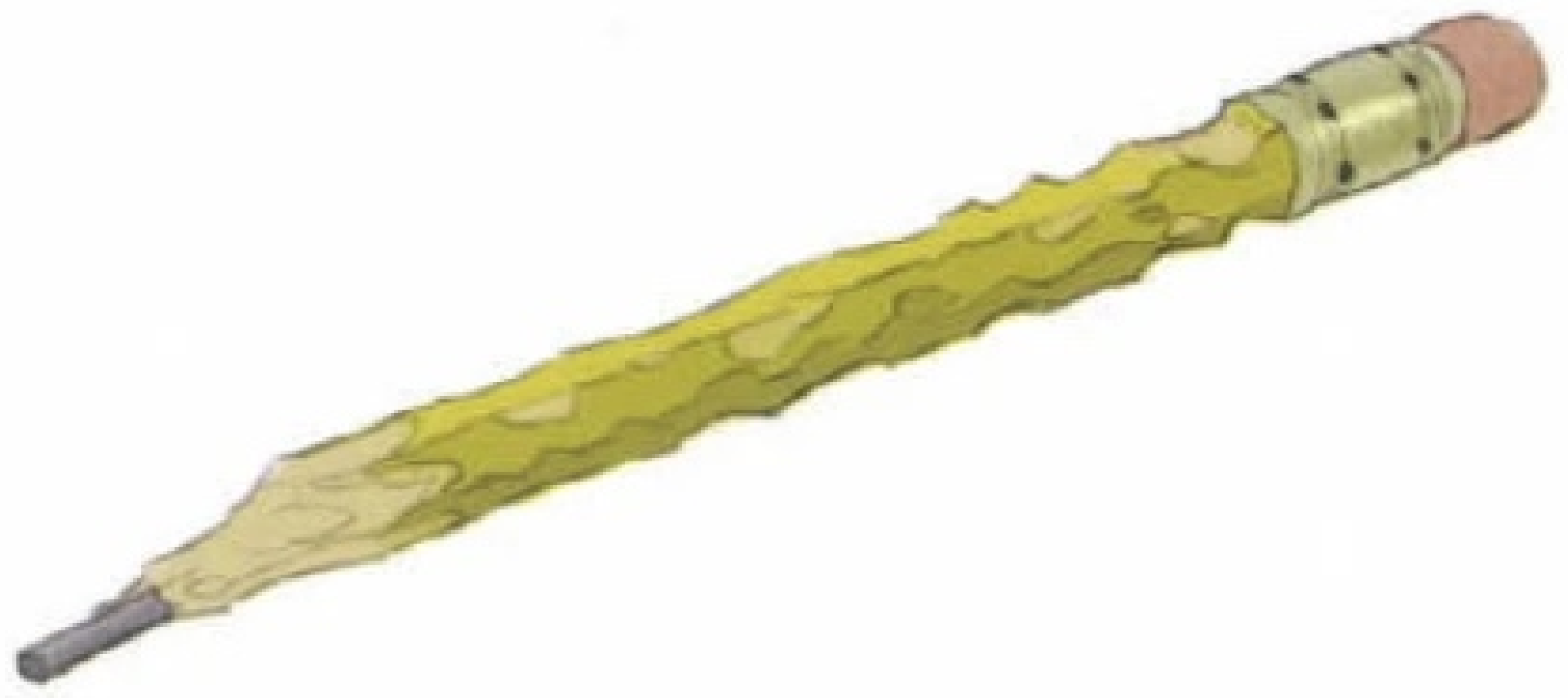
Mehrdad Isvandi / digital

PARTNERS IN CRISIS

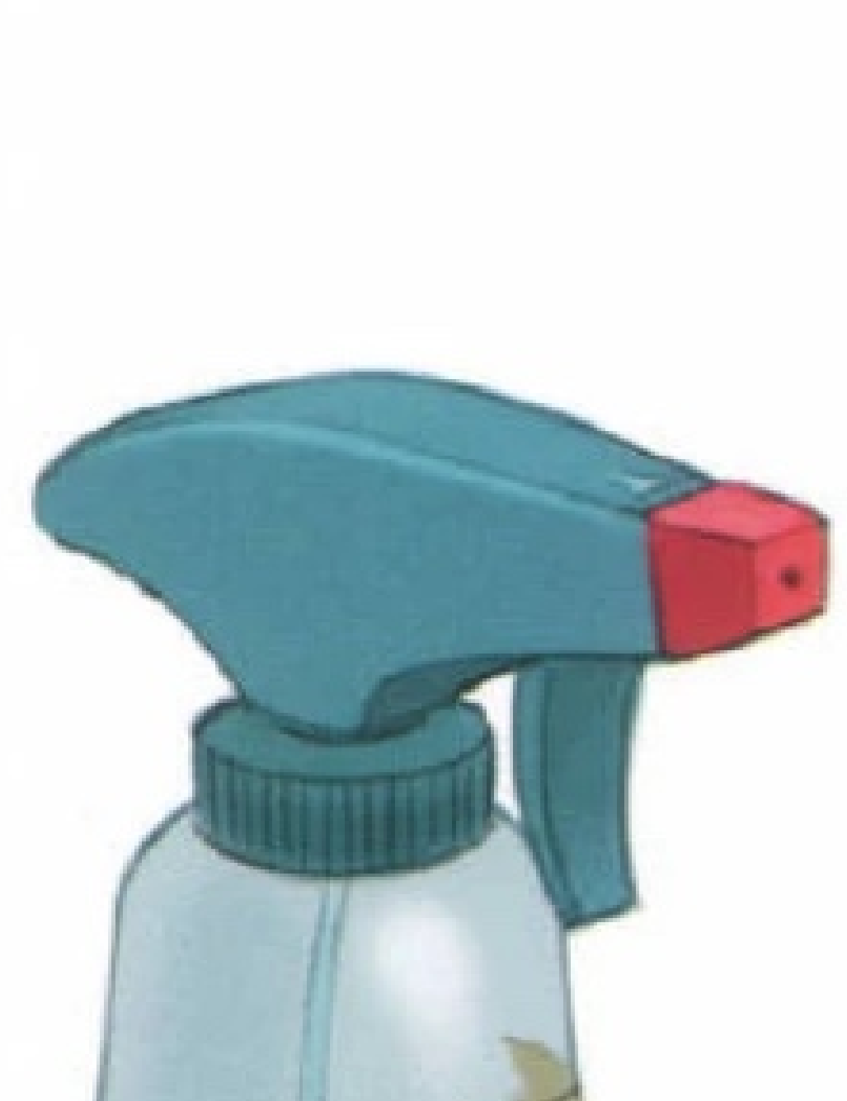


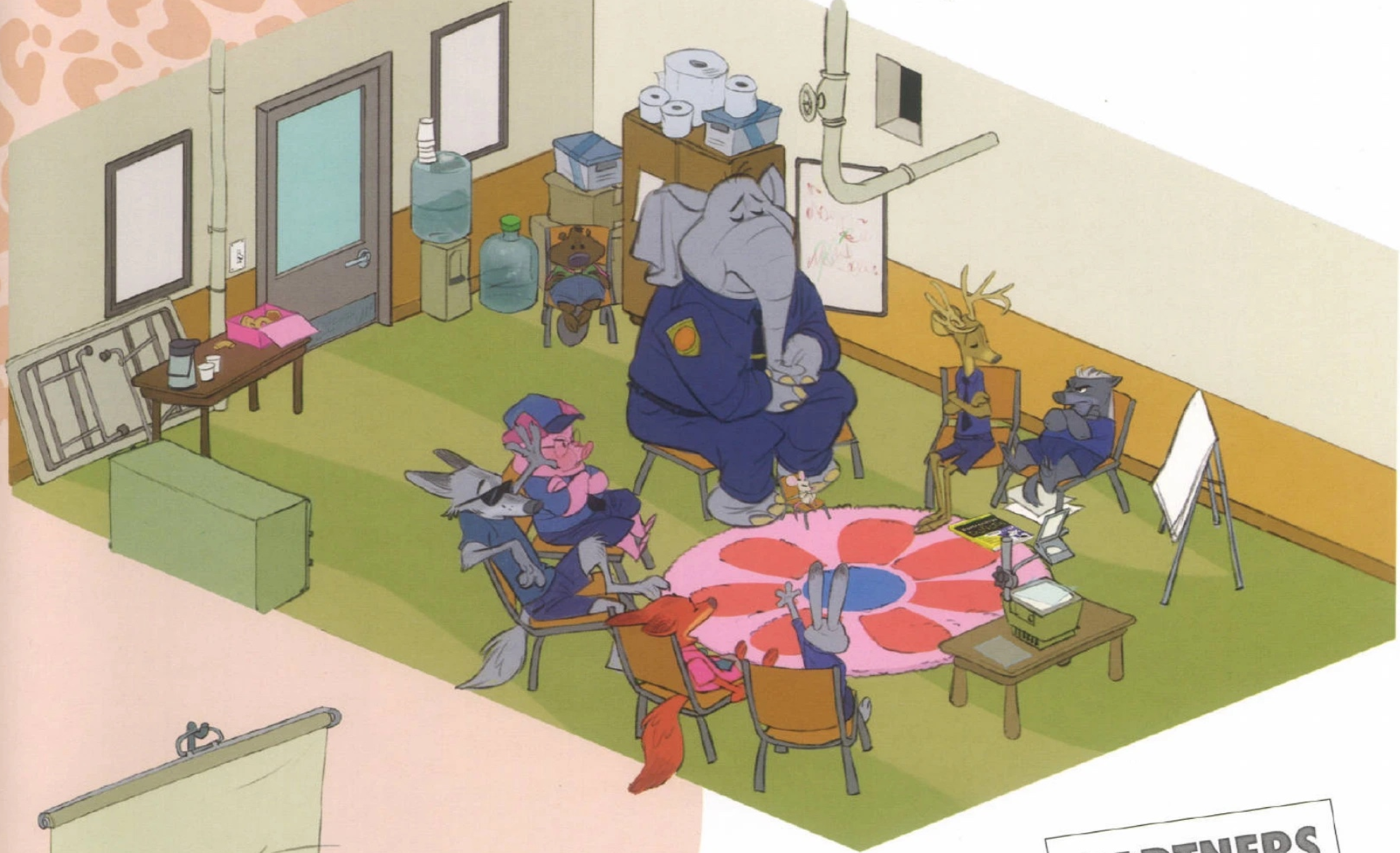
Griselda Sastrawinata-Lemay, Allen Ostergar, Juan E. Hernandez, David Wainstain, and Jean-Christophe Poulain / digital

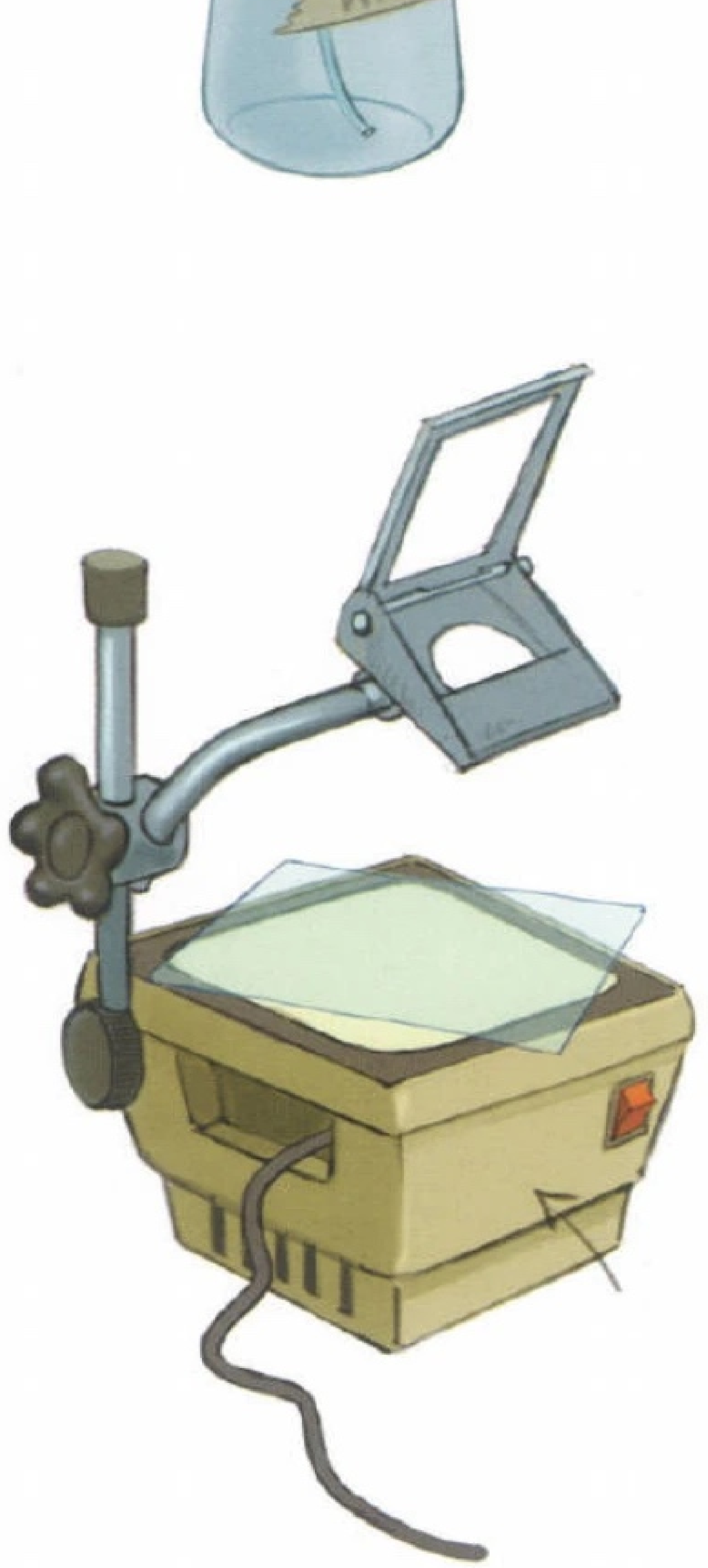
The "Partners in Crisis" counseling class is filled with mismatched police pairs, including an elephant-and-mouse team, a bear-and-armadillo duo, and, yes, Judy and Nick. No partners in the class are of the same species, unlike the successful teams of hogs, Hoggbottom and Truffler; hippos, Higgins and Bloat; and rams, Chèvre and Bûcheron. Visually to create tension, we aim to suggest that success comes from similarity and failure from difference.
—Chad Sellers, Head of Animation

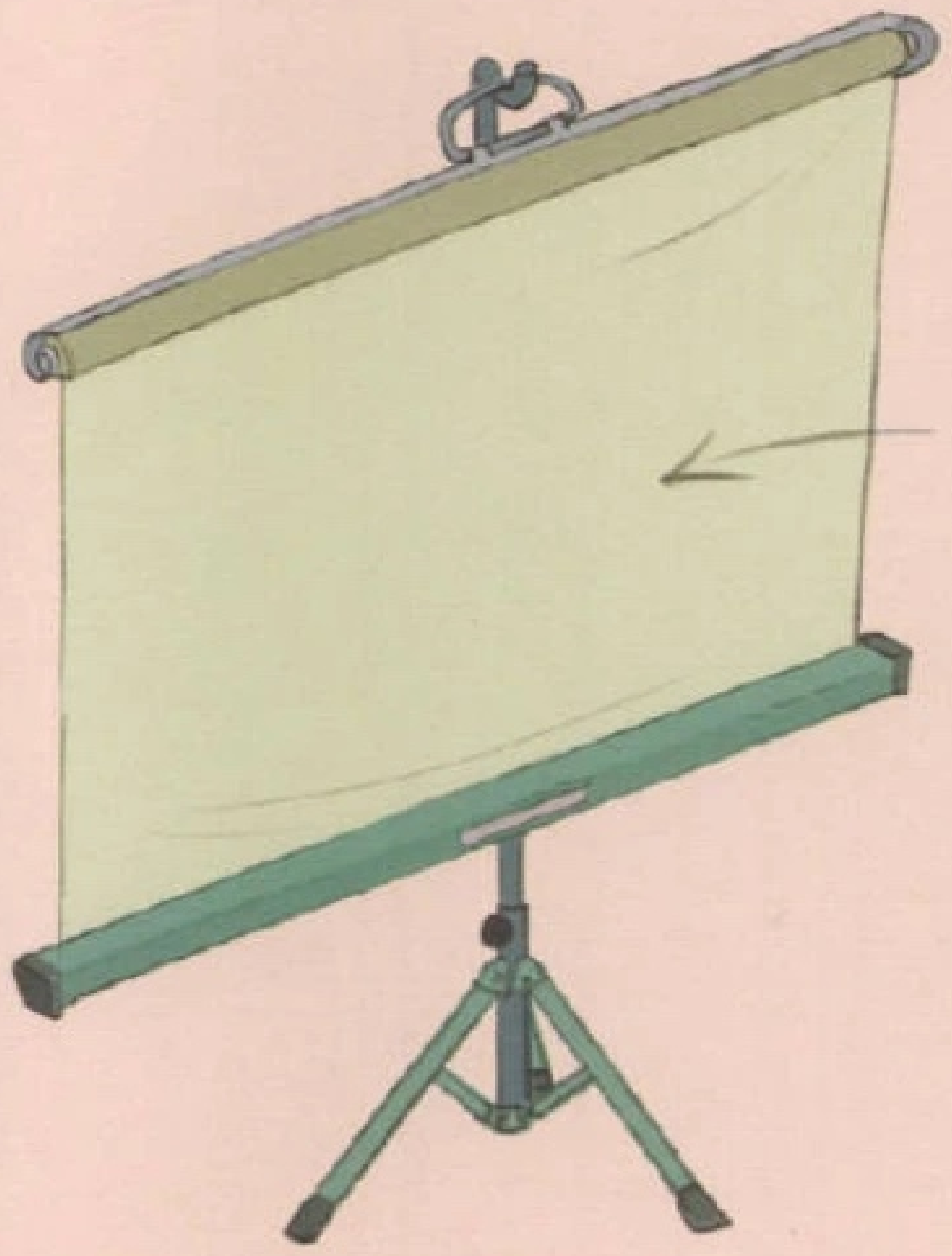


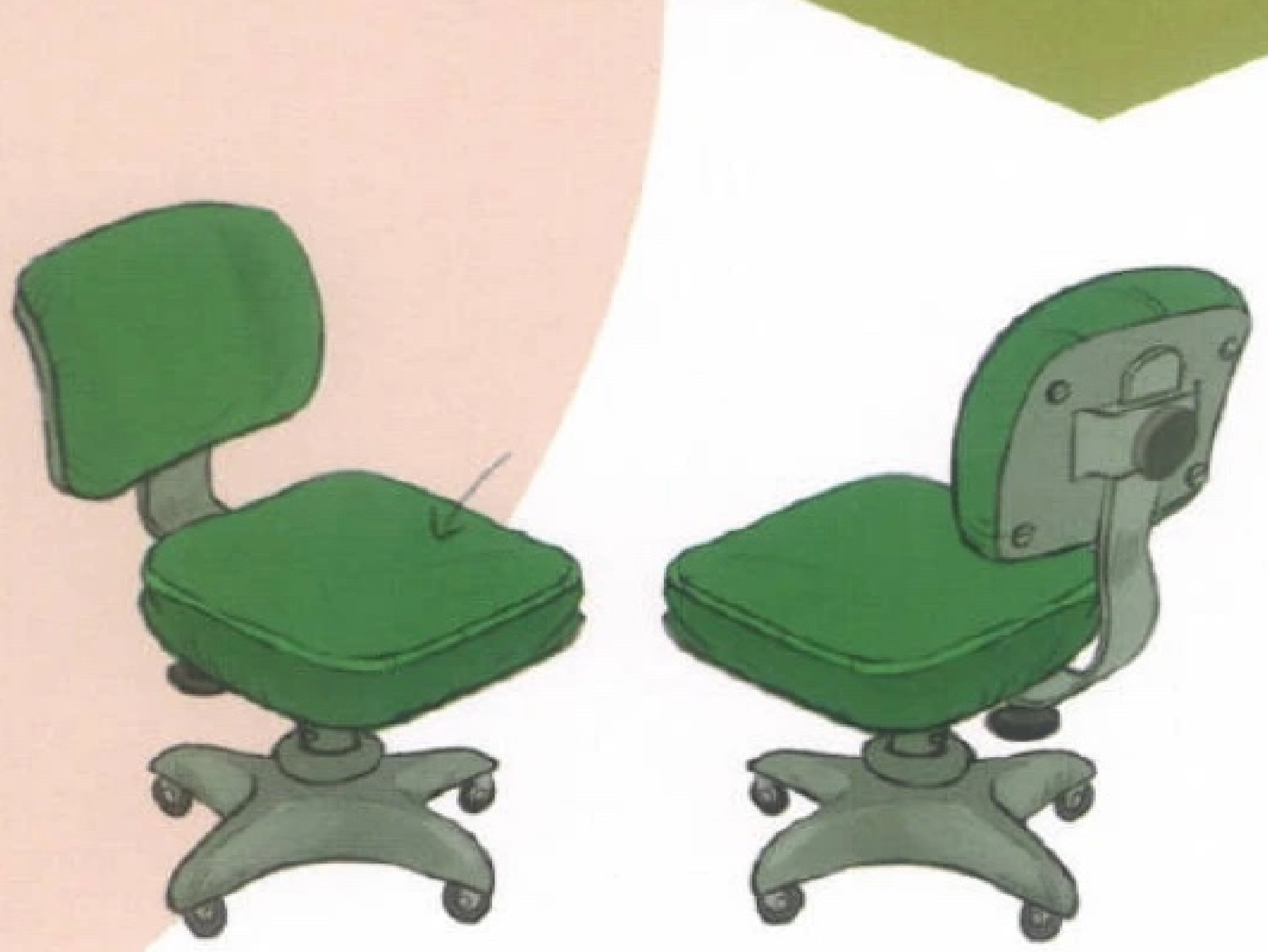
This page: **Cory Loftis** / digital

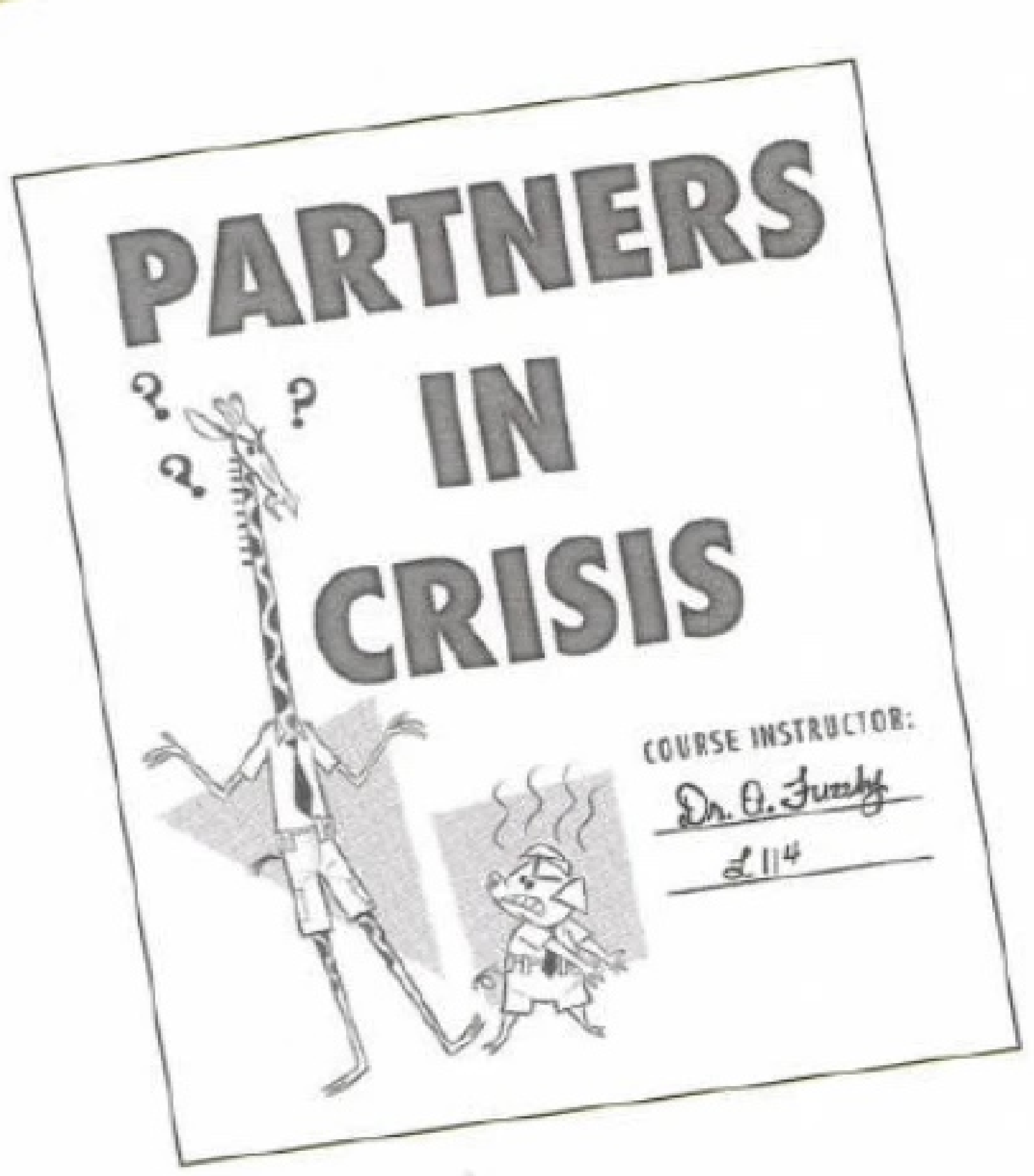




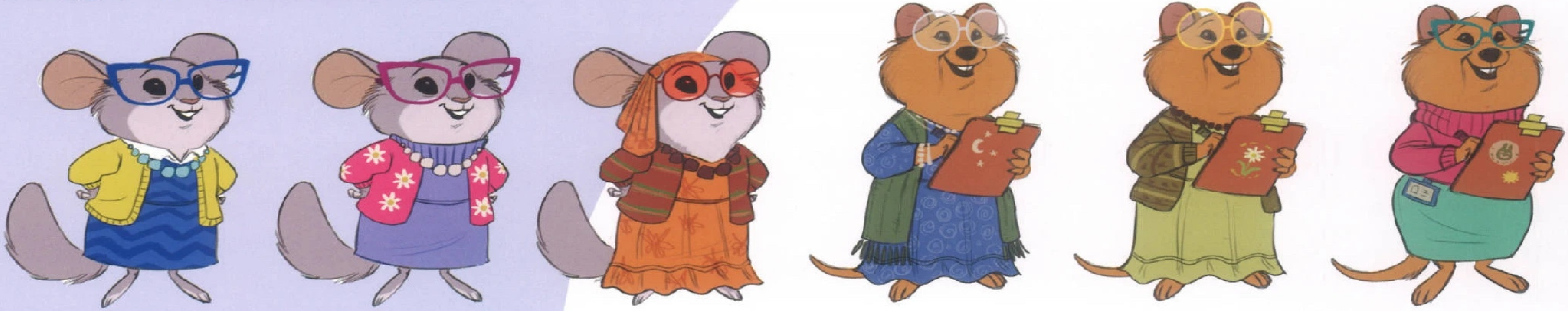




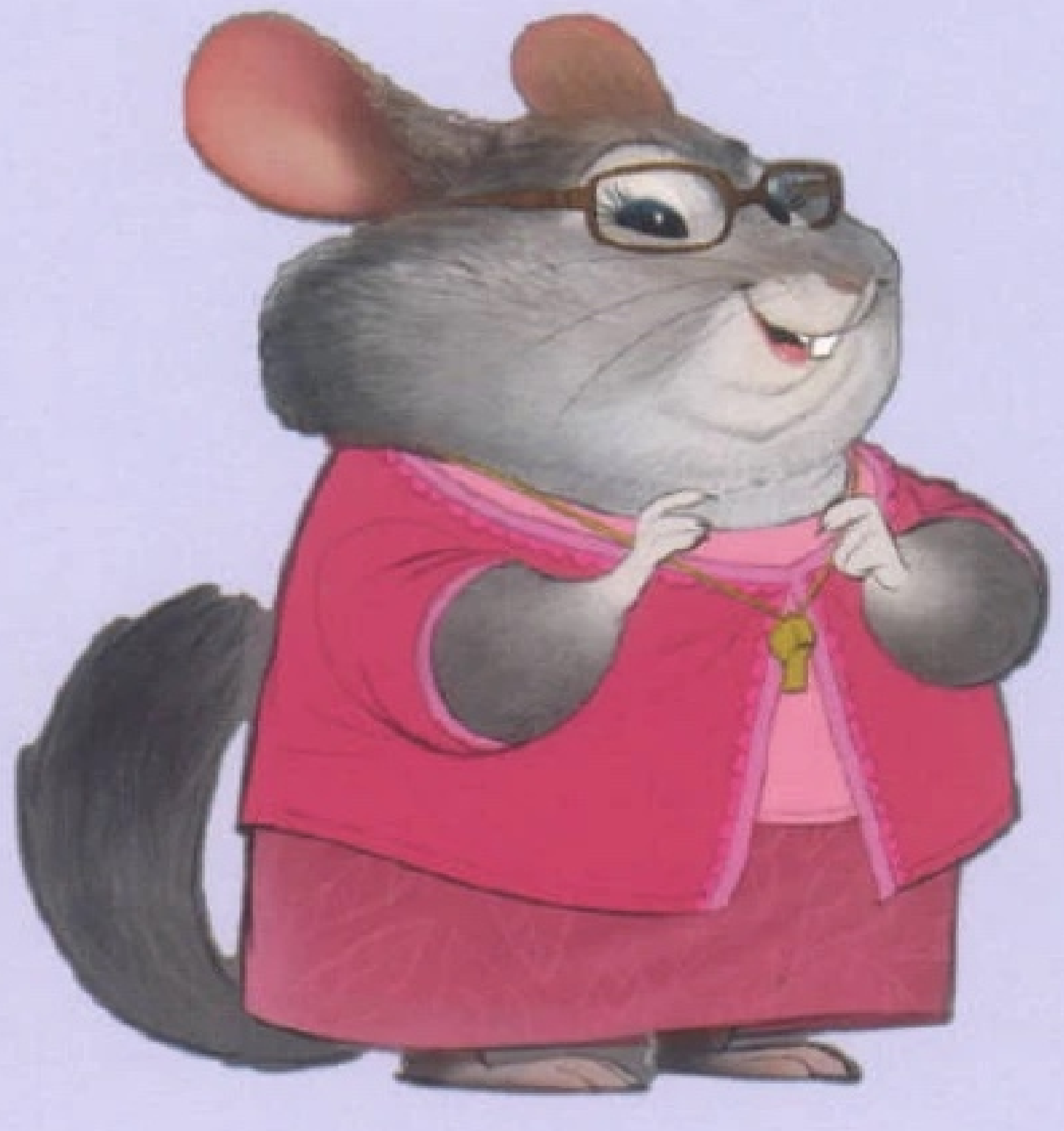



PARTNERS
IN
CRISIS
COURSE INSTRUCTOR:
Dr. O. Furzby
L114

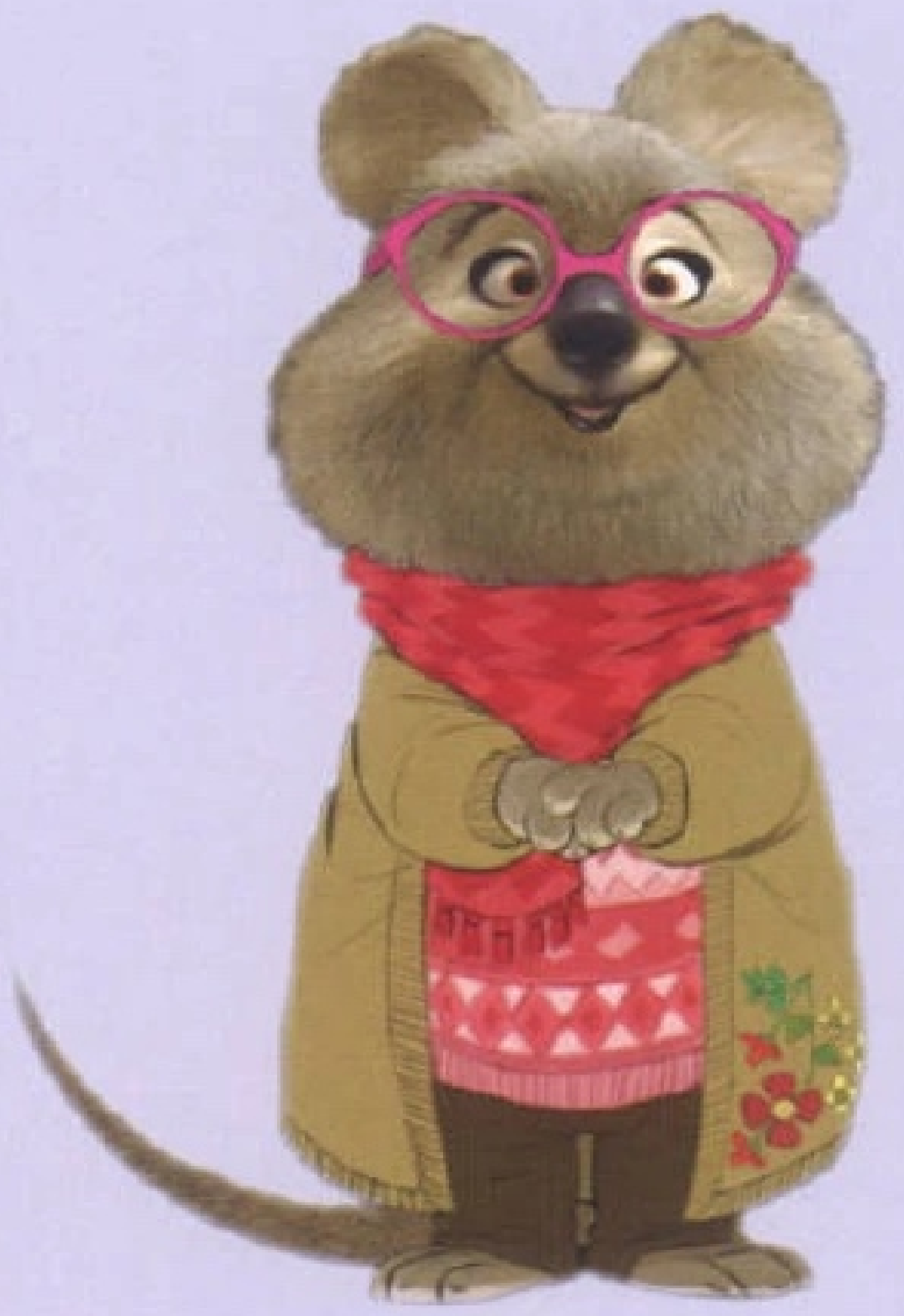
DR. FUZZBY

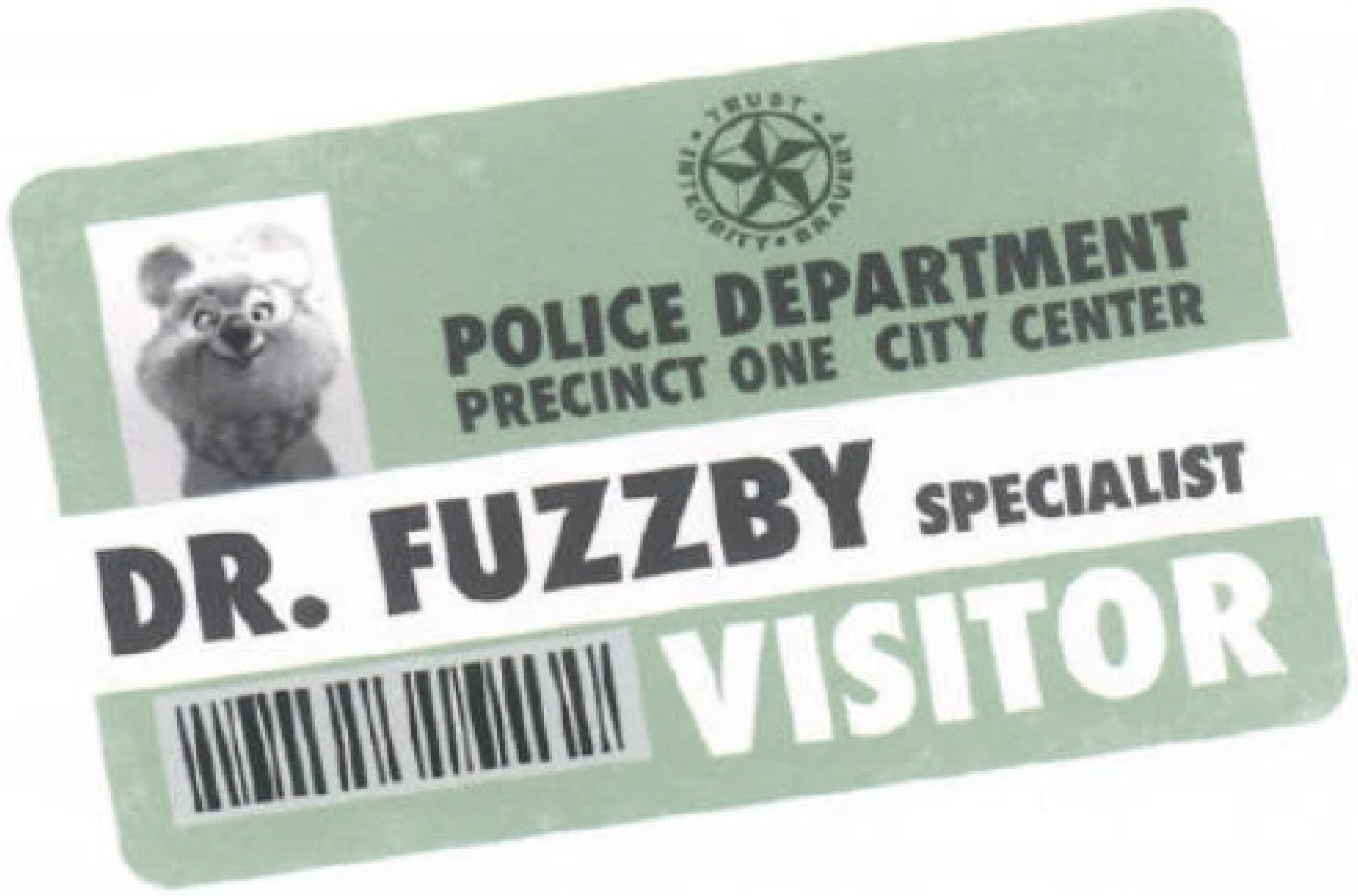


Top row: **Meg Park** / digital



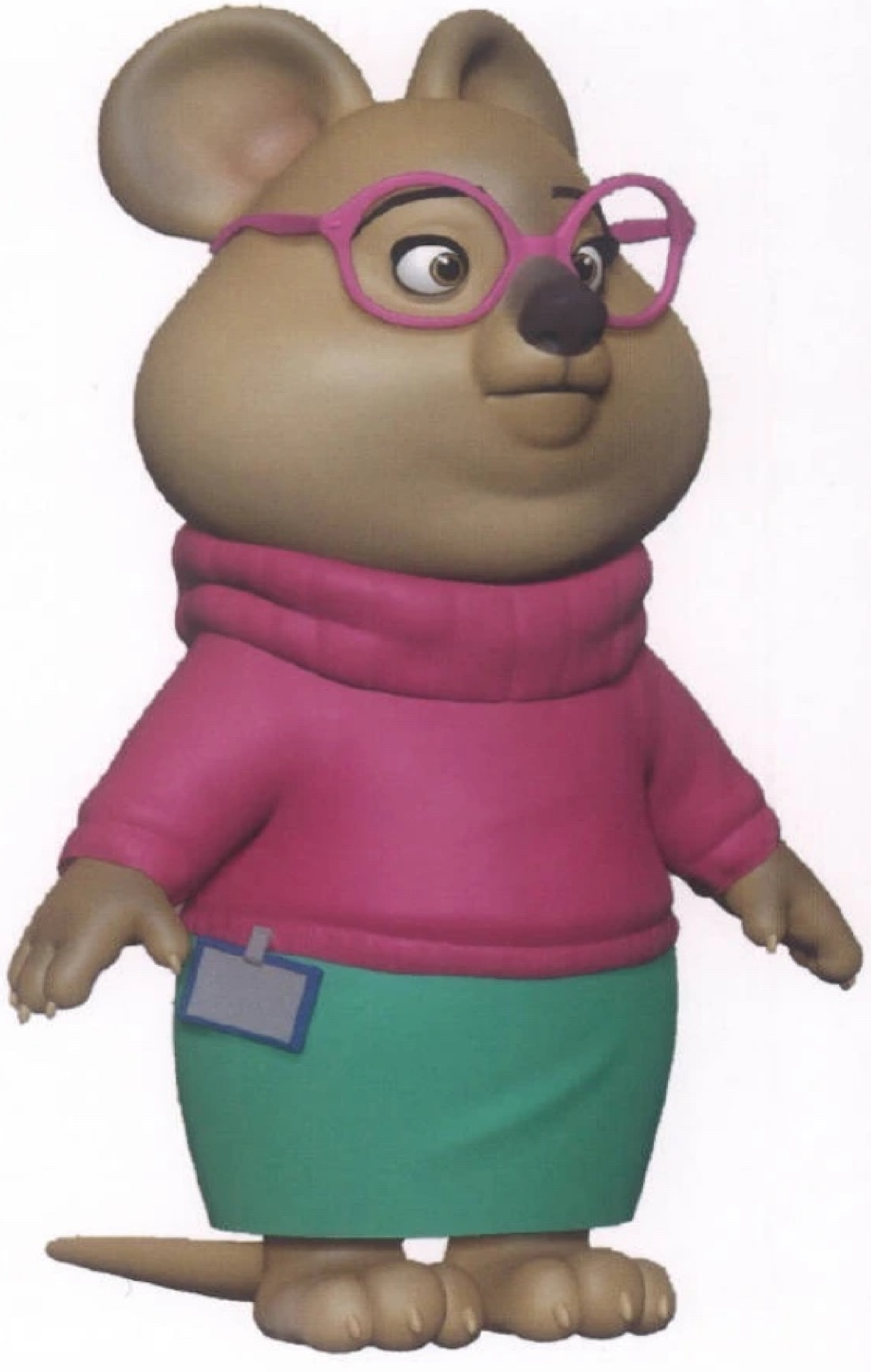
Cory Loftis / digital



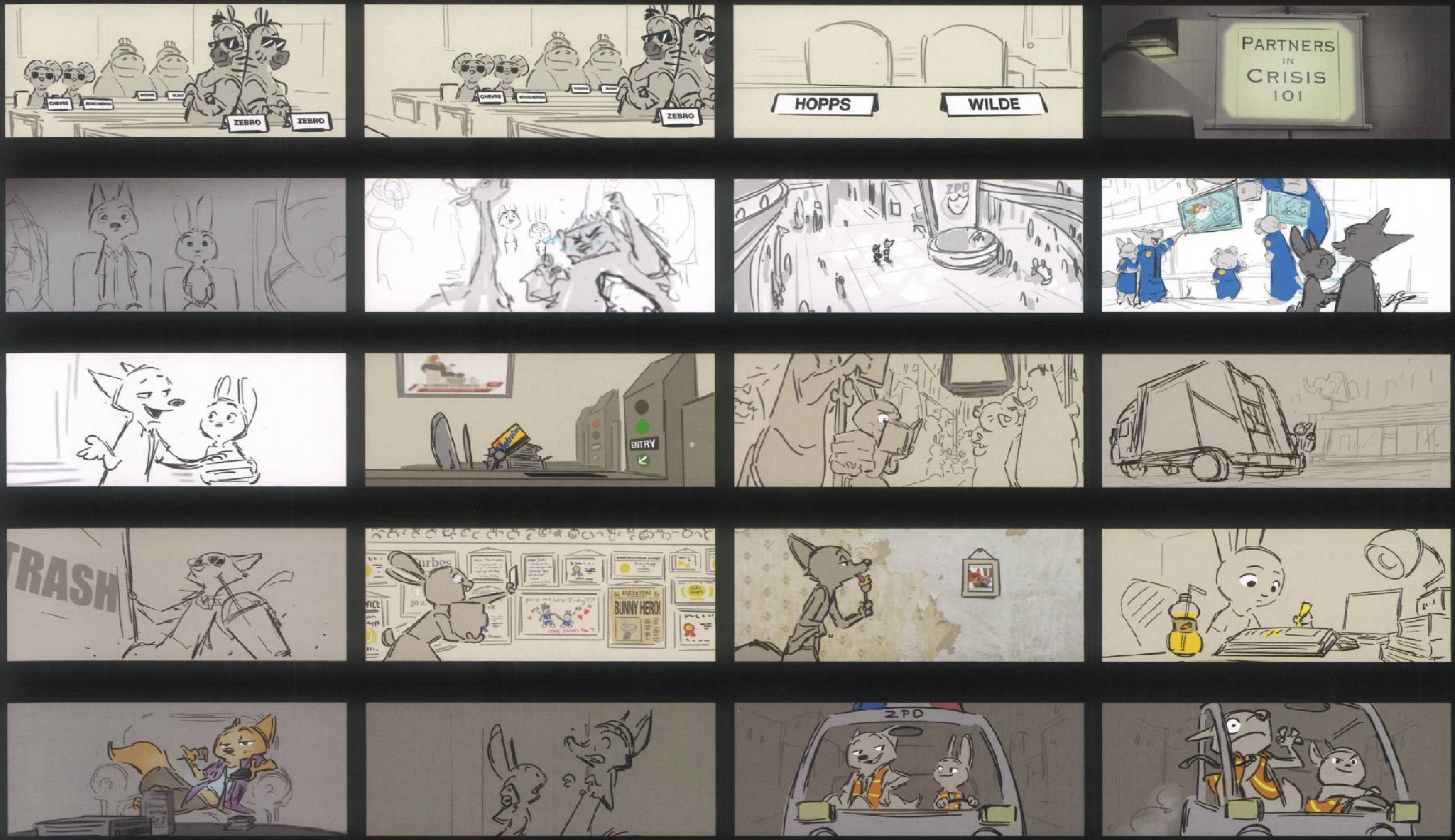

TRUST · INTEGRITY · BRAVERY
POLICE DEPARTMENT
PRECINCT ONE CITY CENTER
DR. FUZZBY SPECIALIST
VISITOR

Cory Loftis / digital

Dr. Fuzzby, a quokka, runs the Partners in Crisis counseling program at the ZPD. Directors Jared and Byron always knew that they wanted a tiny therapy animal. Dr. Fuzzby is extremely cute—disarmingly so—and we imagined that any animal would have an easy time letting its guard down around her. We also gave her a big, fuzzy sweater and oversized glasses that make her look small and warm.
—Meg Park, Art Director, Characters



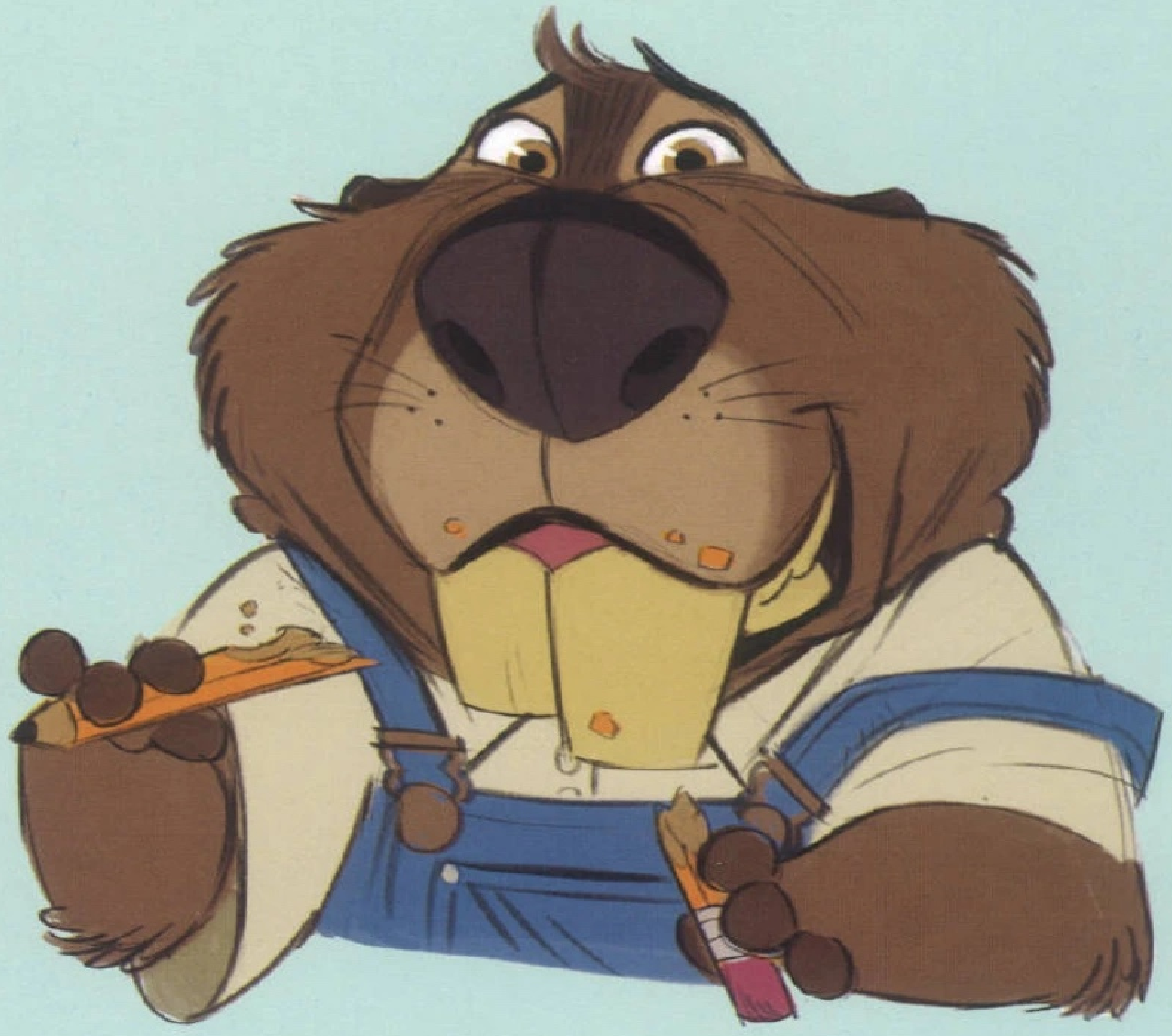
Alena Loftis / digital

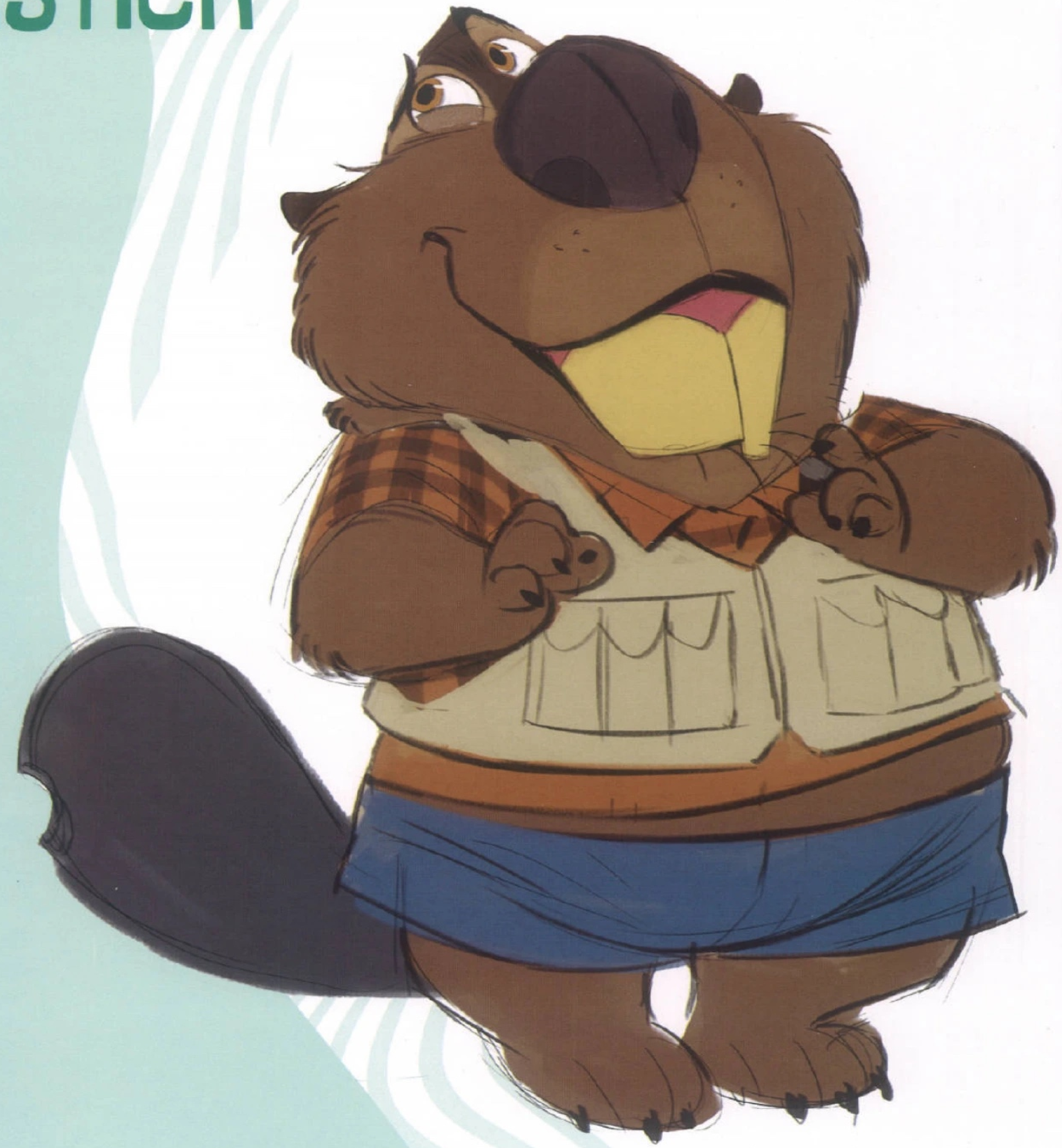

CHEVRE
BOUCHERON
ZEBRO
ZEBRO
CHEVRE
BOUCHERON
ZEBRO
HOPPS
WILDE
PARTNERS IN CRISIS 101
ZPD
ENTRY
TRASH
BUNNY HERO!
ZPD

Melissa Sheng, Allen Ostergar, David VanTuyle, Samantha Vilfort, and Hannah Leung / digital

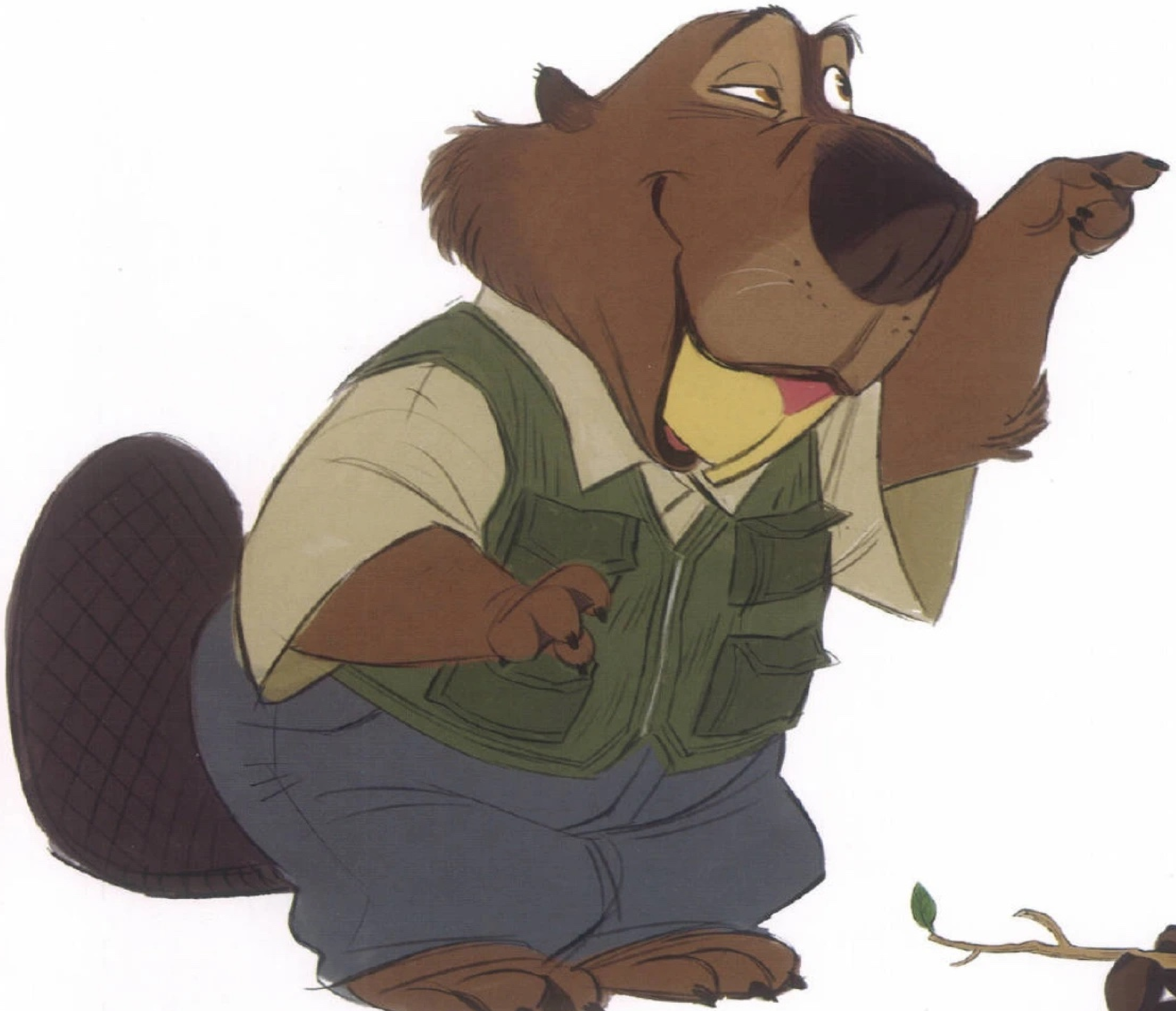
NIBBLES MAPLESTICK

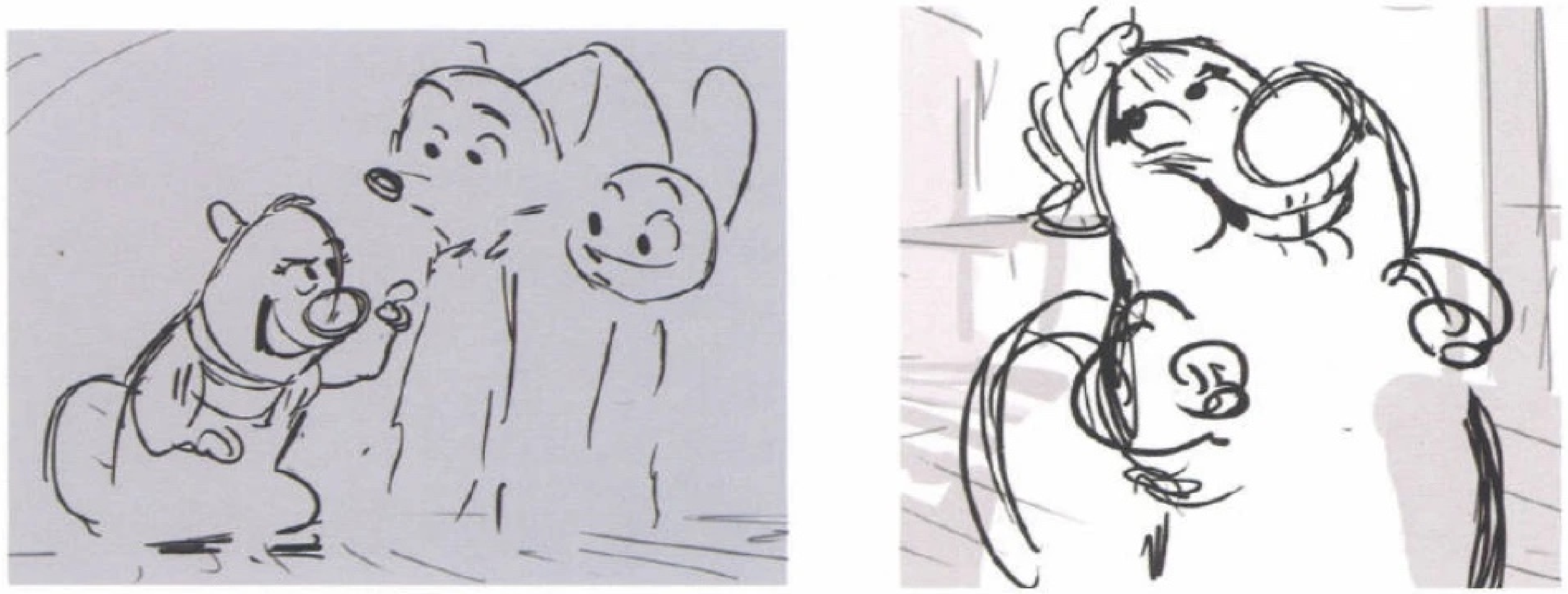
I love Nibbles. Because she's a beaver, we thought it'd be funny if she was always chewing on a piece of wood. So we gave her a fishing vest full of pockets and filled them with sticks. I imagined those sticks were tactical, like hardwood for when she needs to pick a lock or softwood when she needs to start a fire.
—Cory Loftis, Production Designer



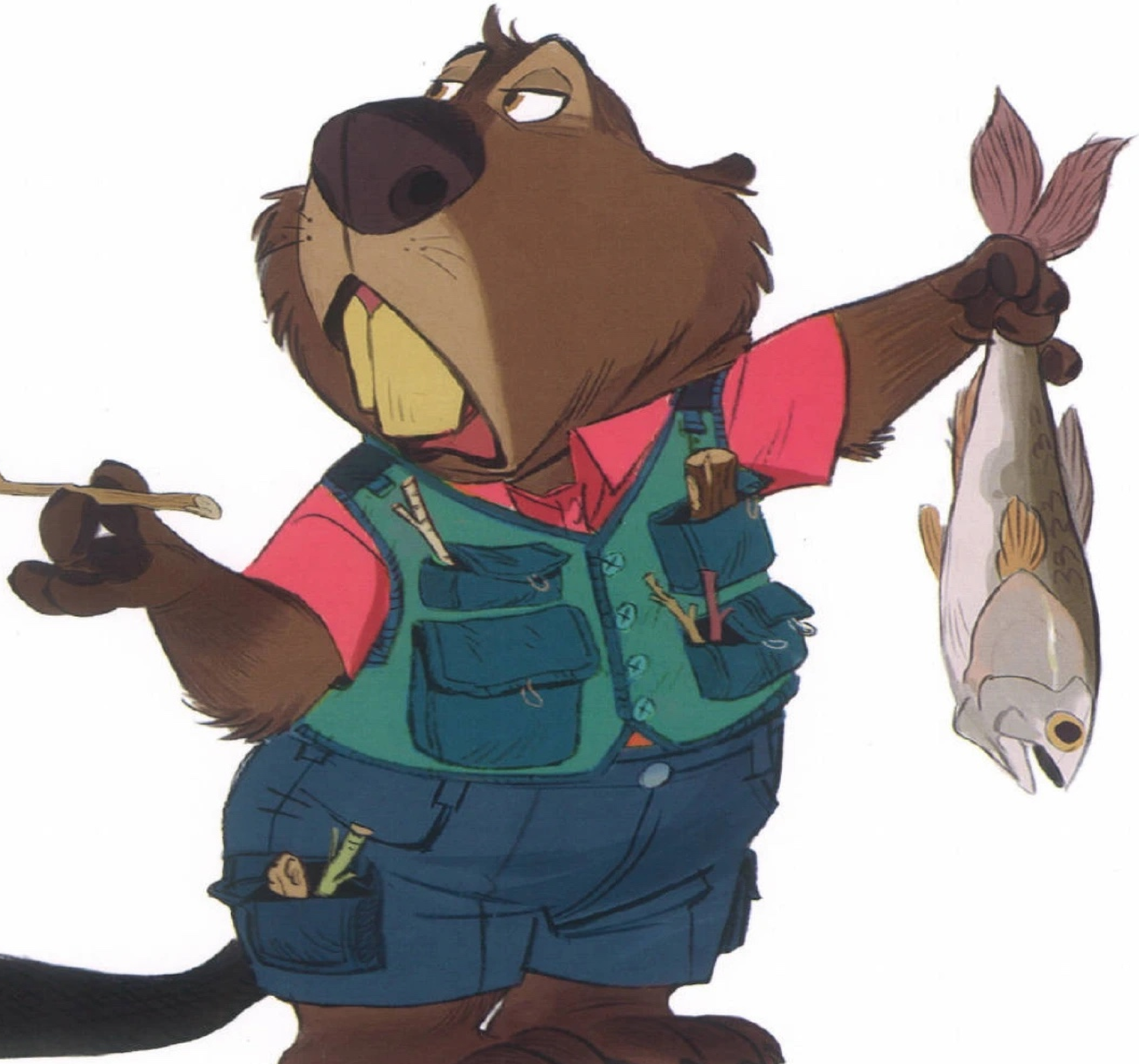


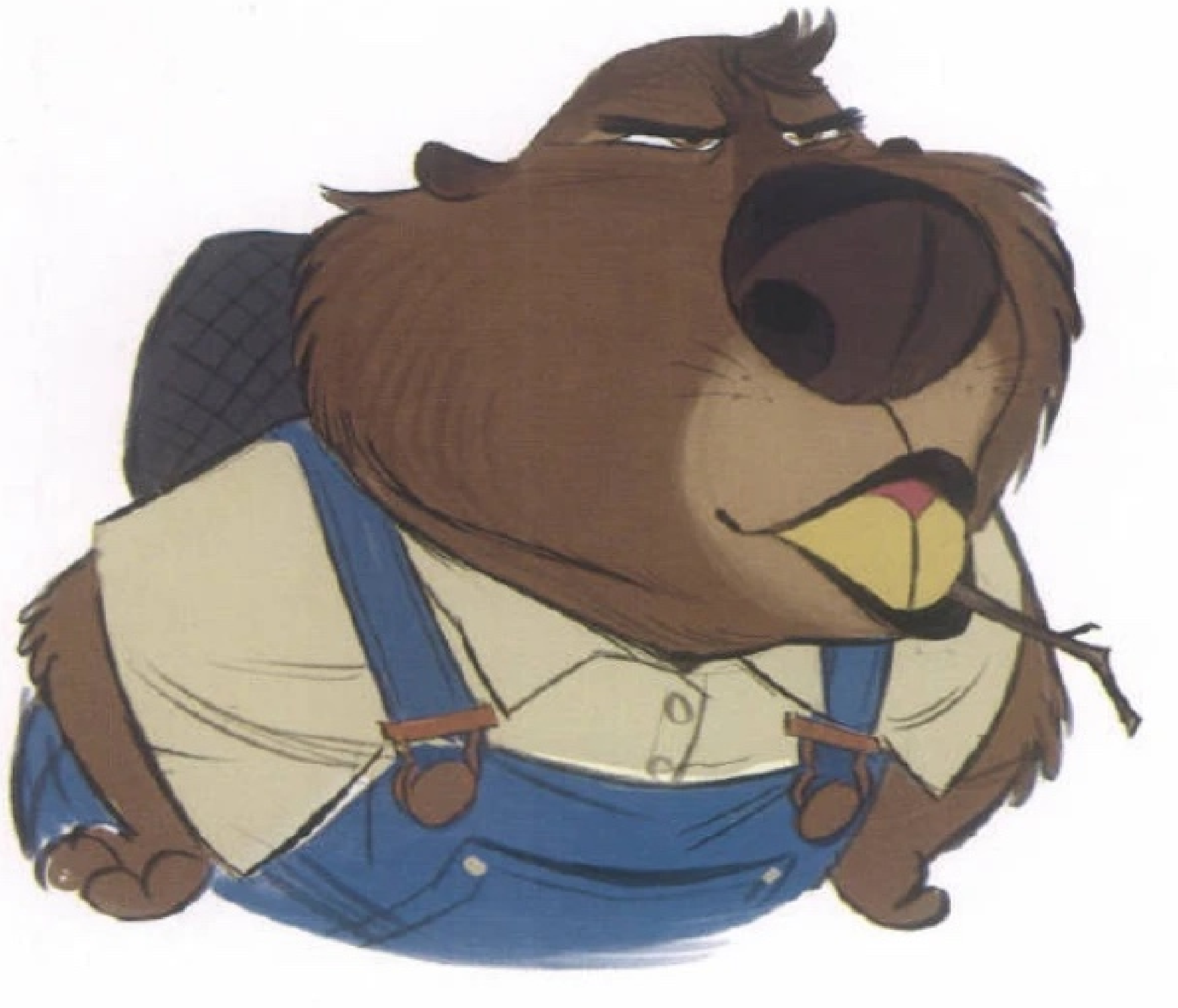
This spread (except where noted): **Ami Thompson** / digital

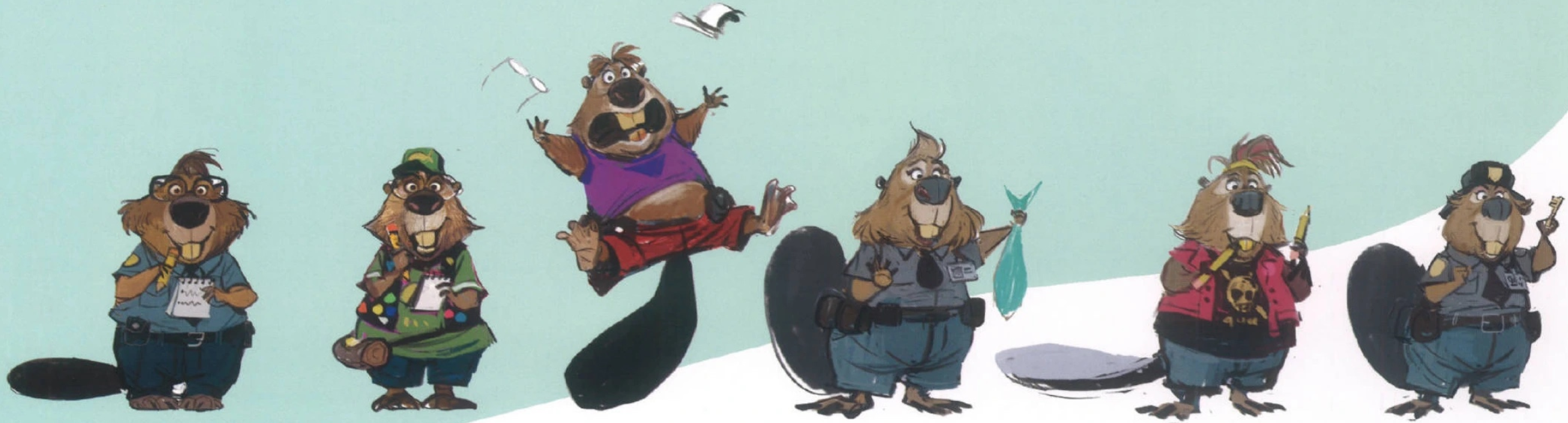




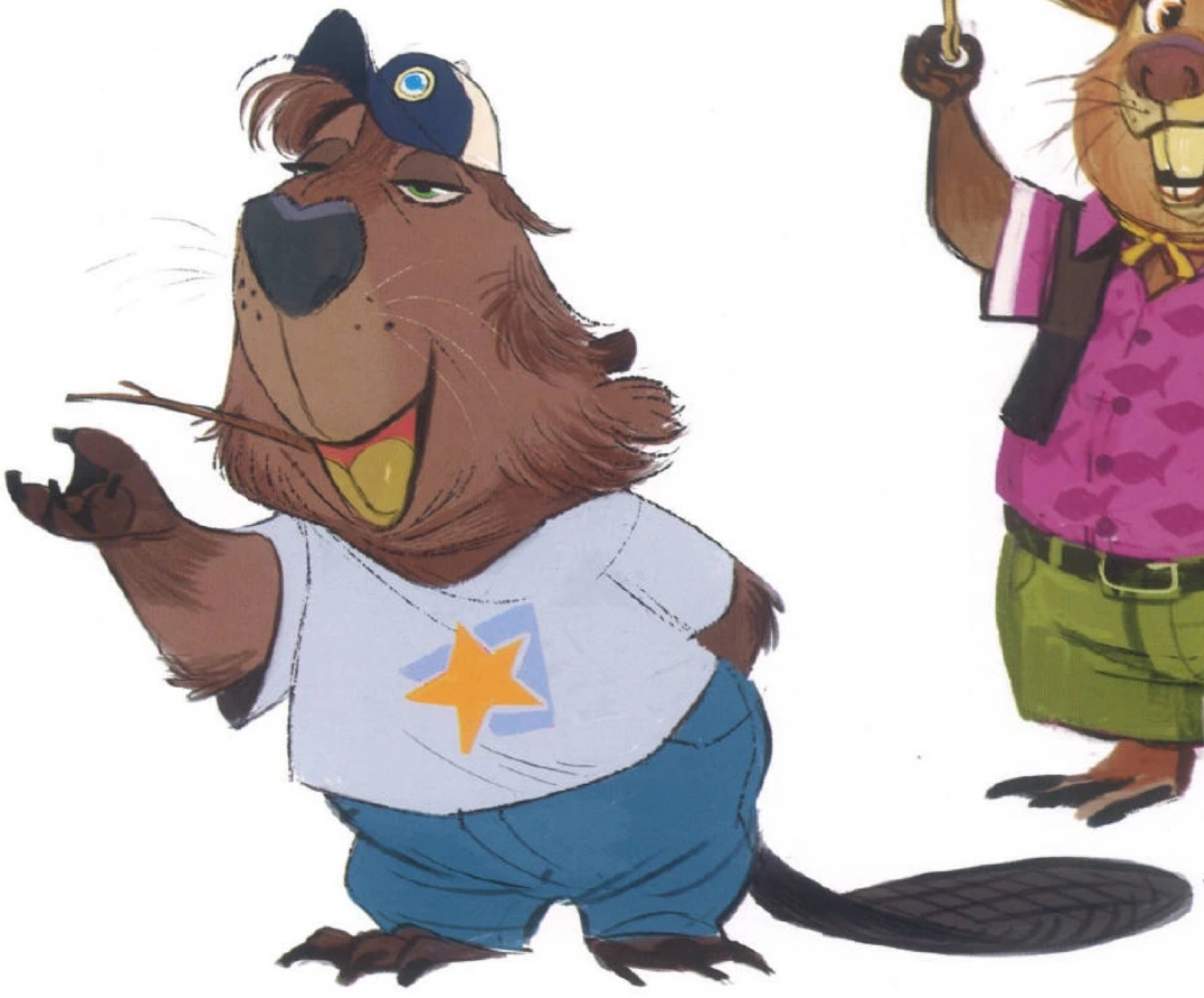
Jeremy Spears / digital

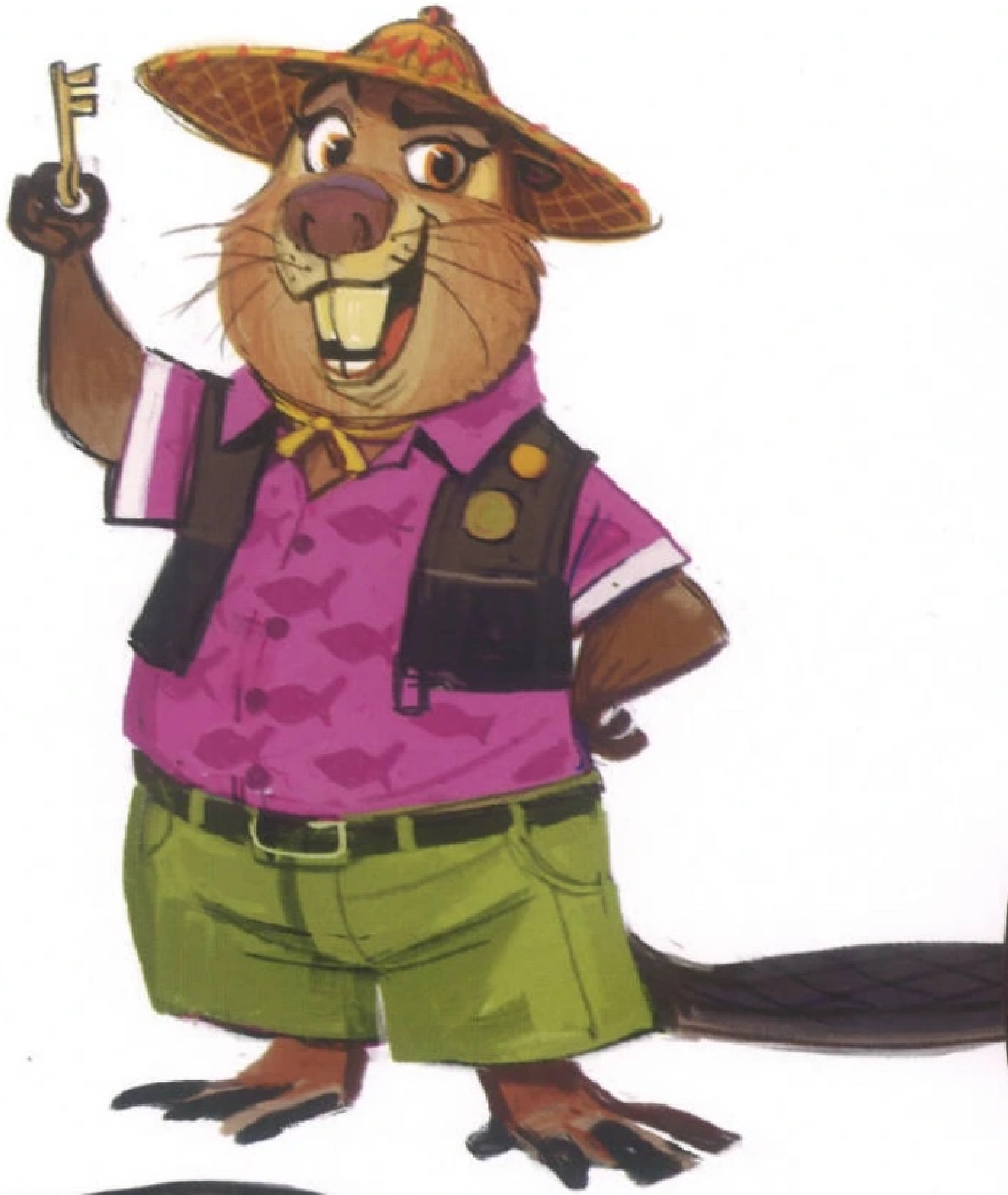




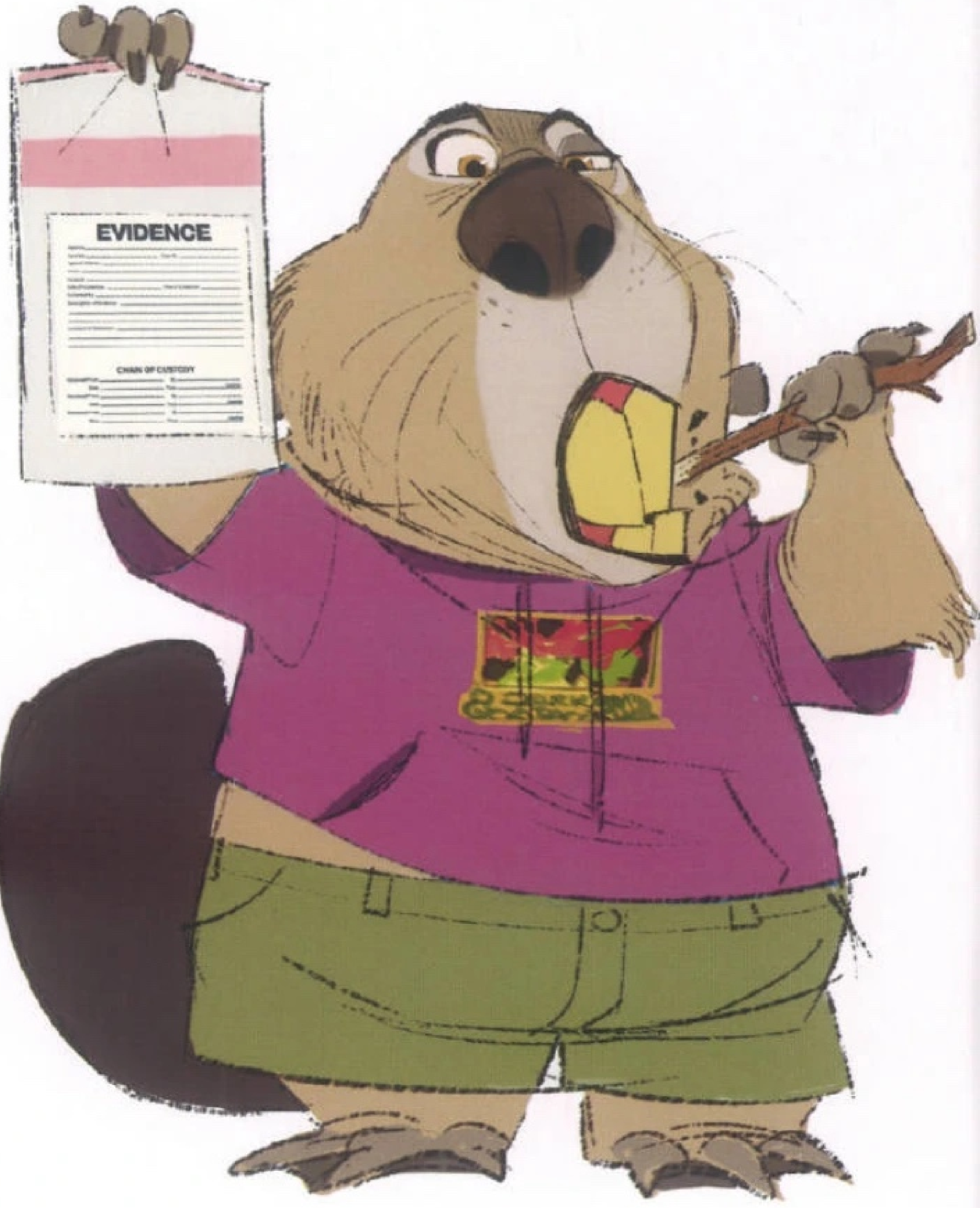


Top row: **Sang Jun Lee** / digital





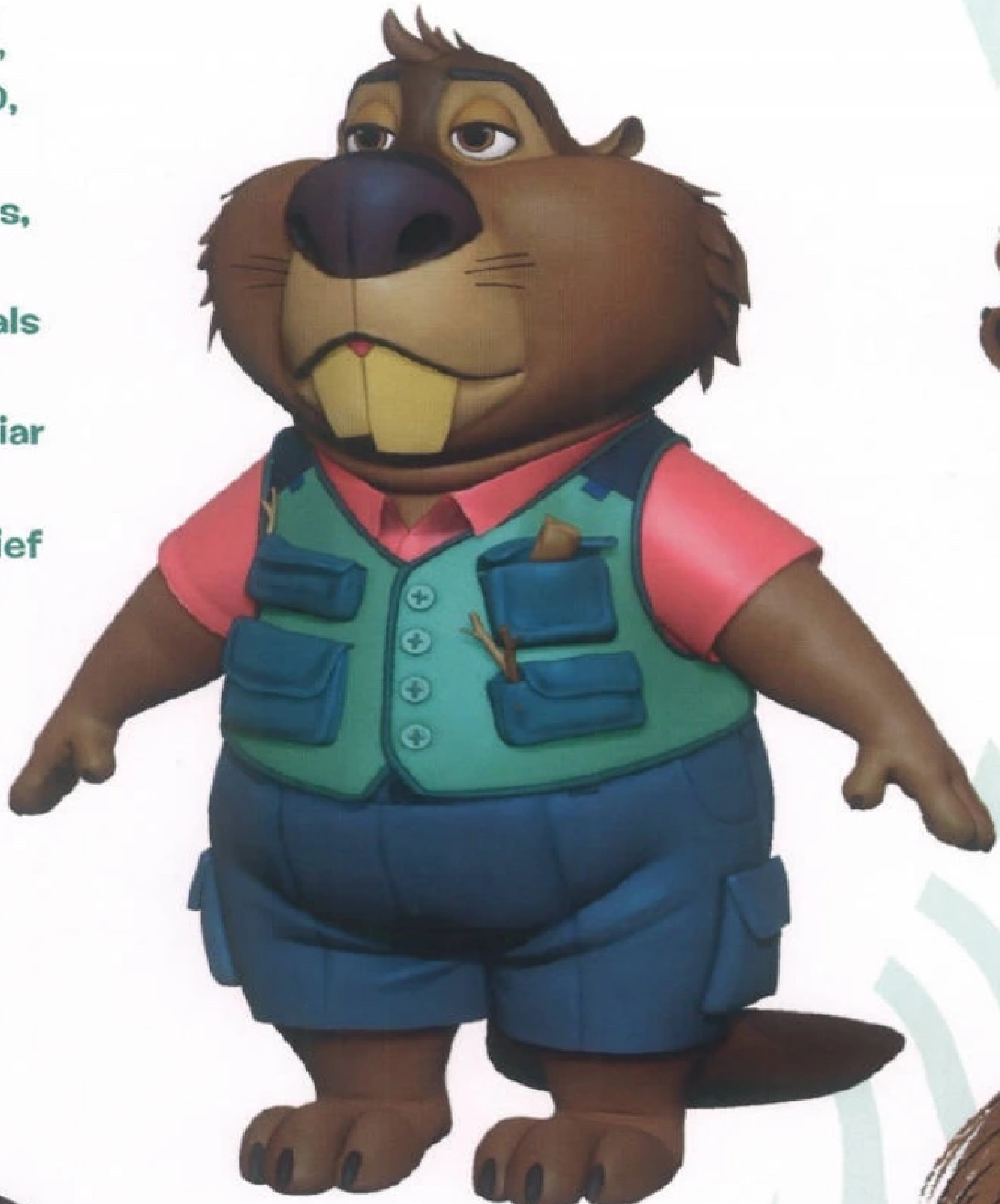
Sang Jun Lee / digital



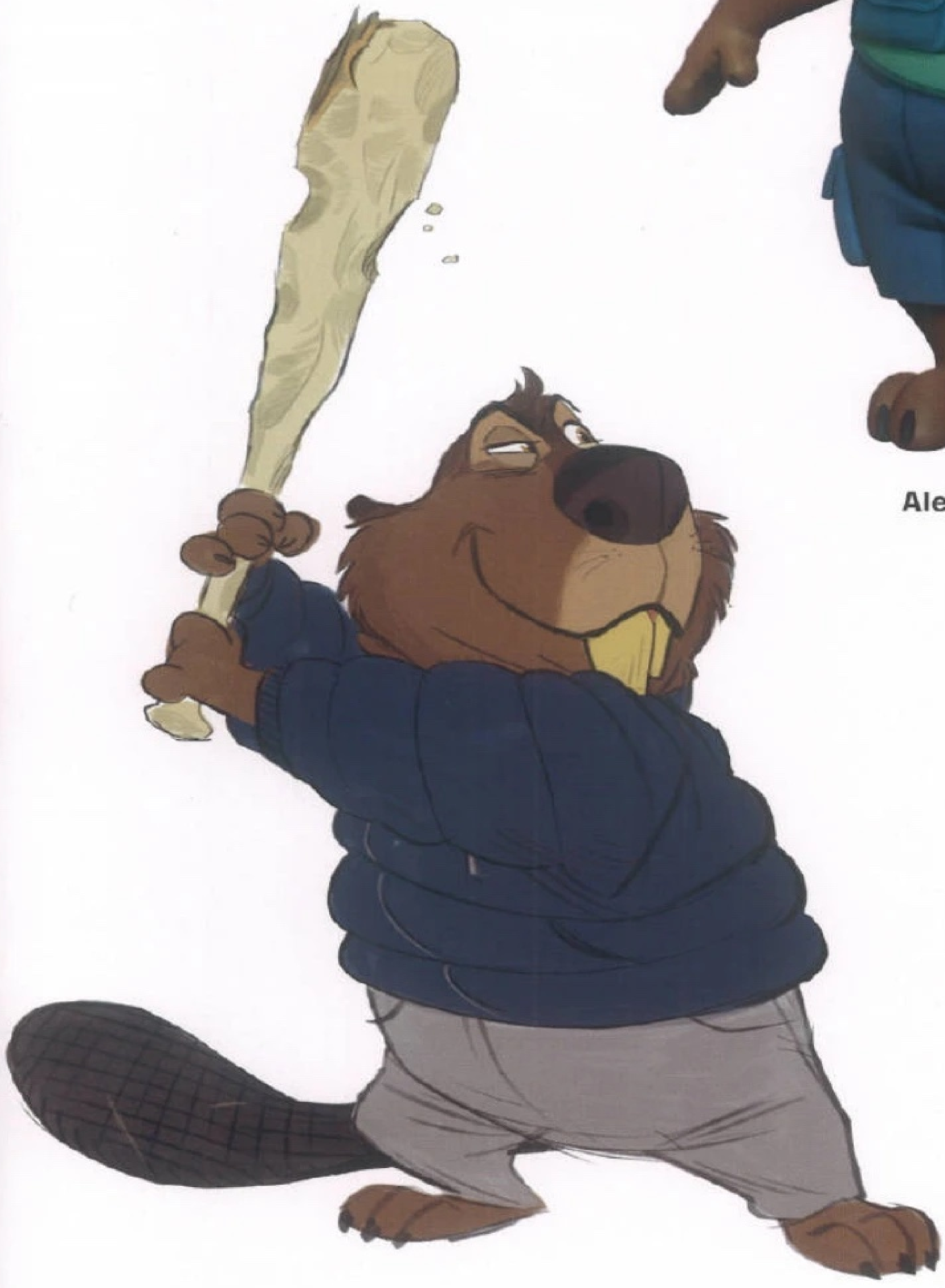
EVIDENCE
CHAIN OF CUSTODY

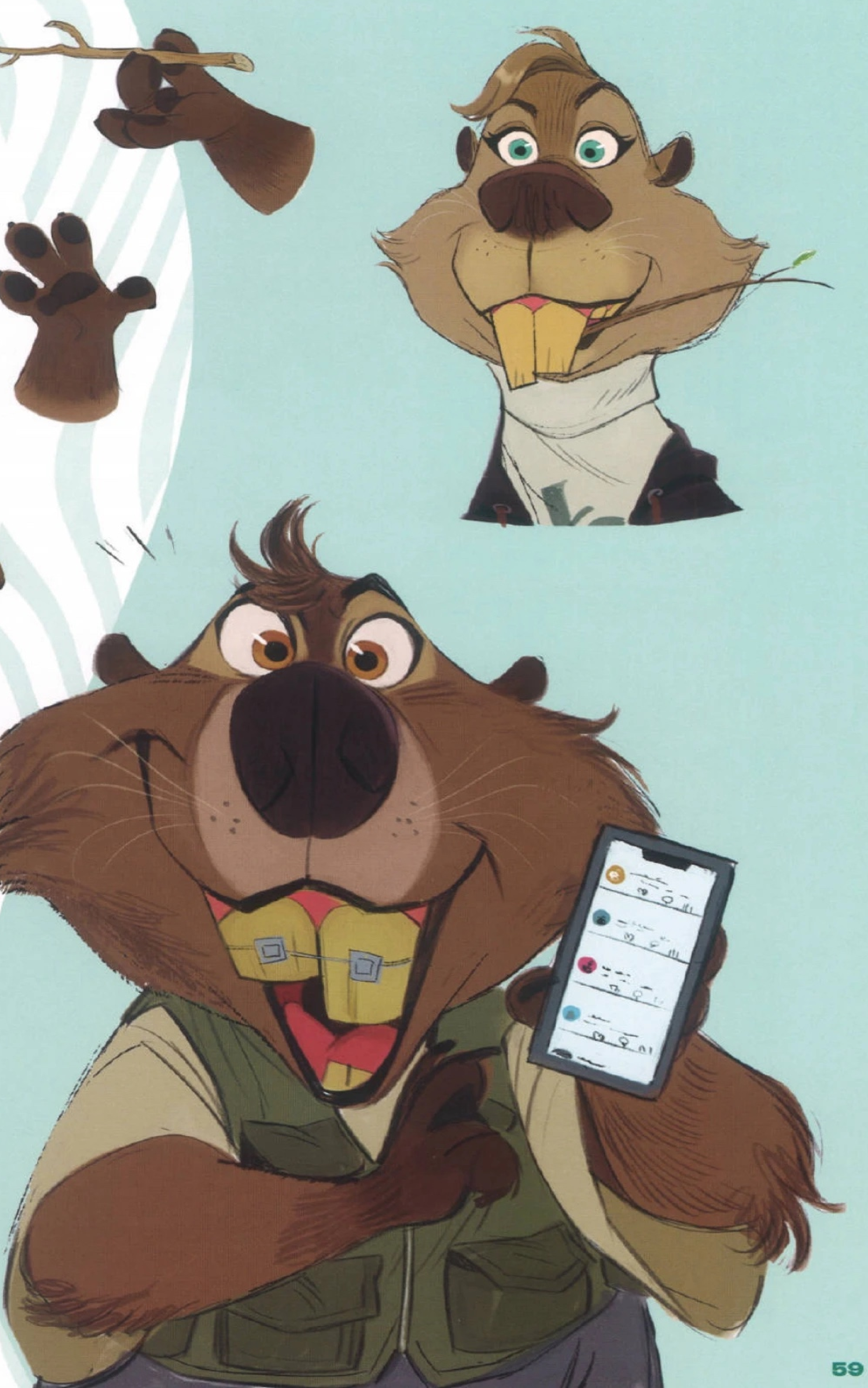
This spread (except where noted): **Ami Thompson** / digital

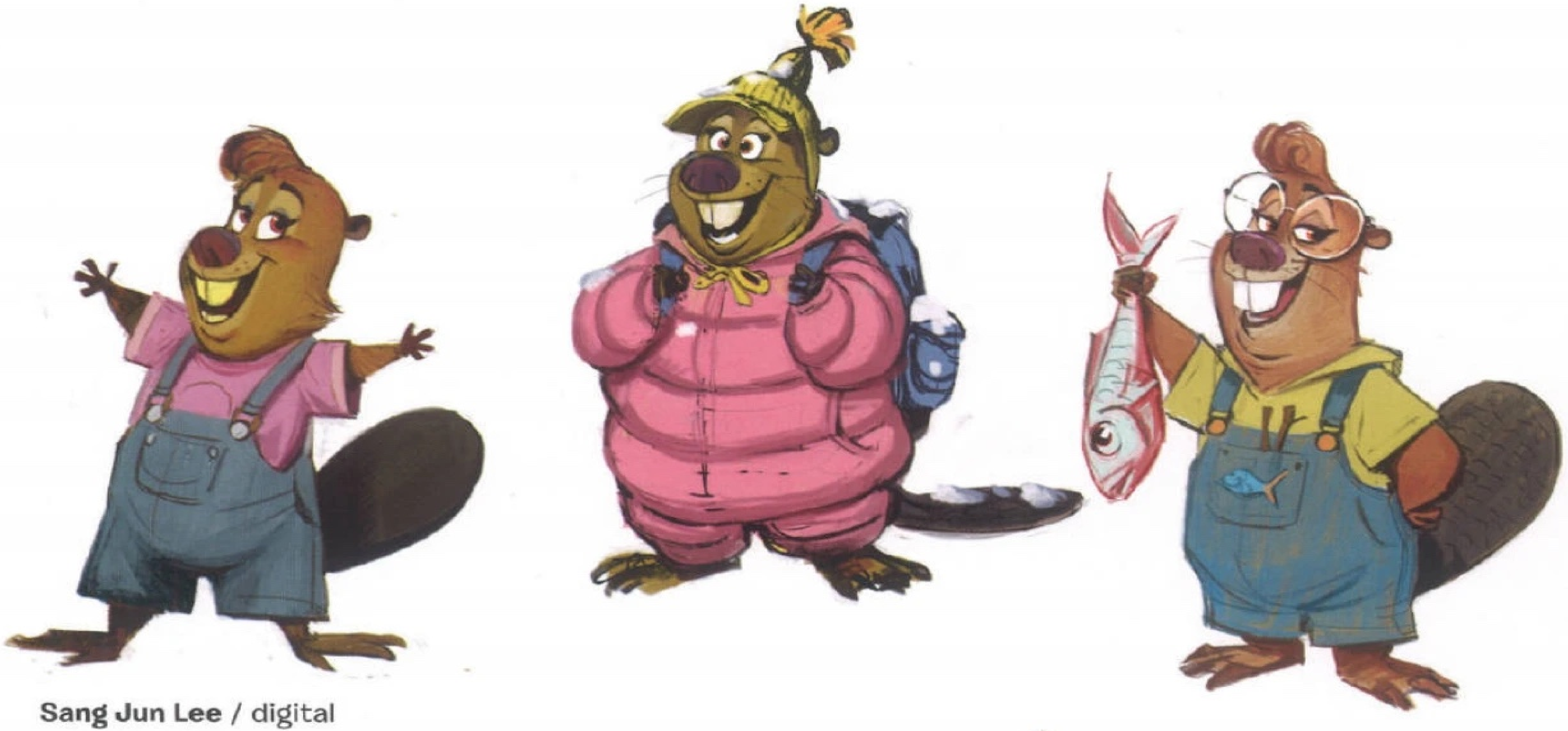
We've always believed in Nibbles as a character, but figuring out how to fit her in our story has been challenging. We tried many different personalities, like her being a new recruit to the ZPD, a secret CIA agent, a reporter, and even a conspiracy blogger. Like rabbits, beavers are woodland creatures. But unlike rabbits and most of the mammals of Zootopia, beavers have scales like reptiles. The combination of the familiar and unfamiliar makes her mysterious.
—Jared Bush, Director, Writer, and Chief Creative Officer, Disney Animation



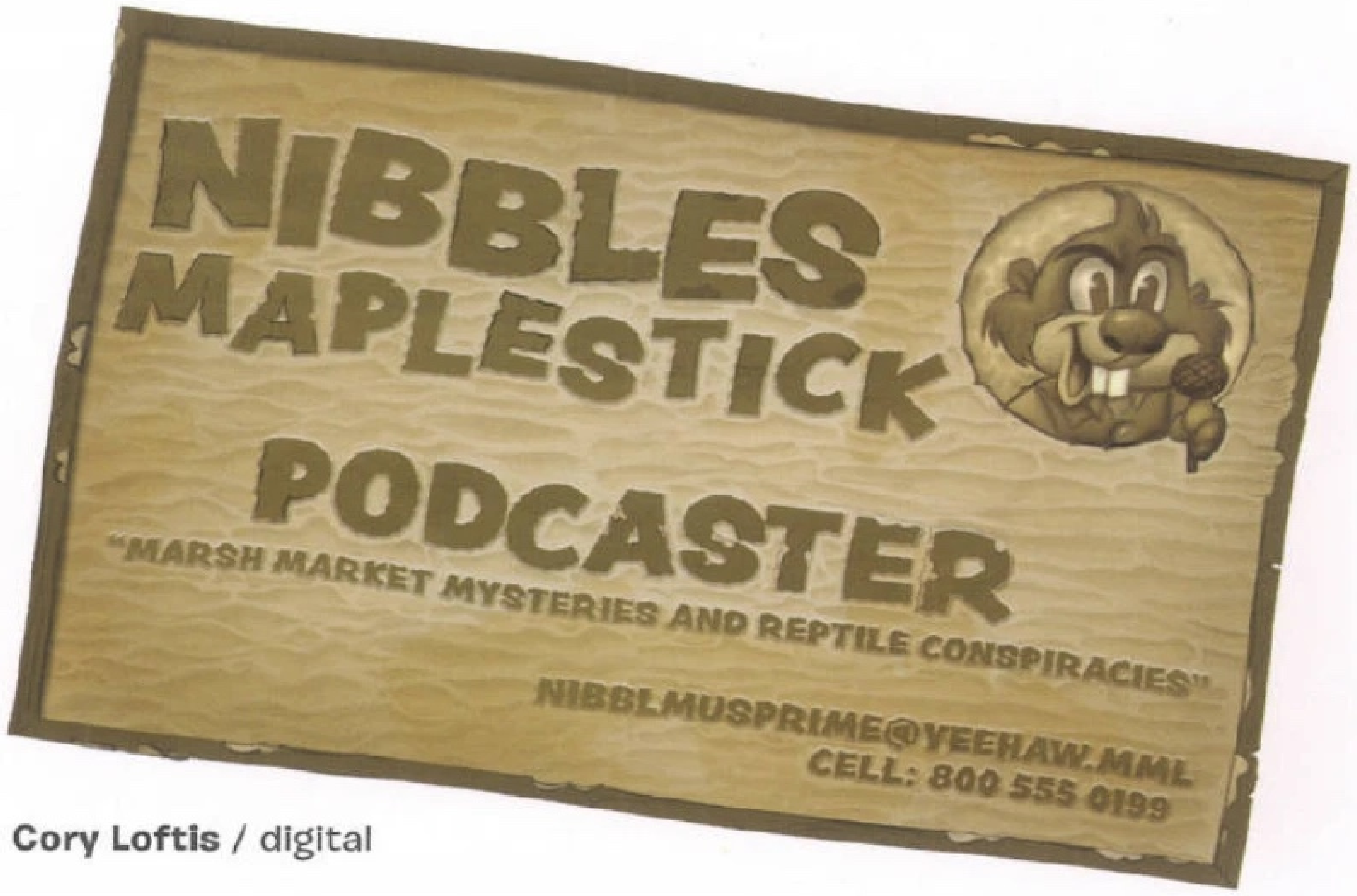
Alena Loftis / digital





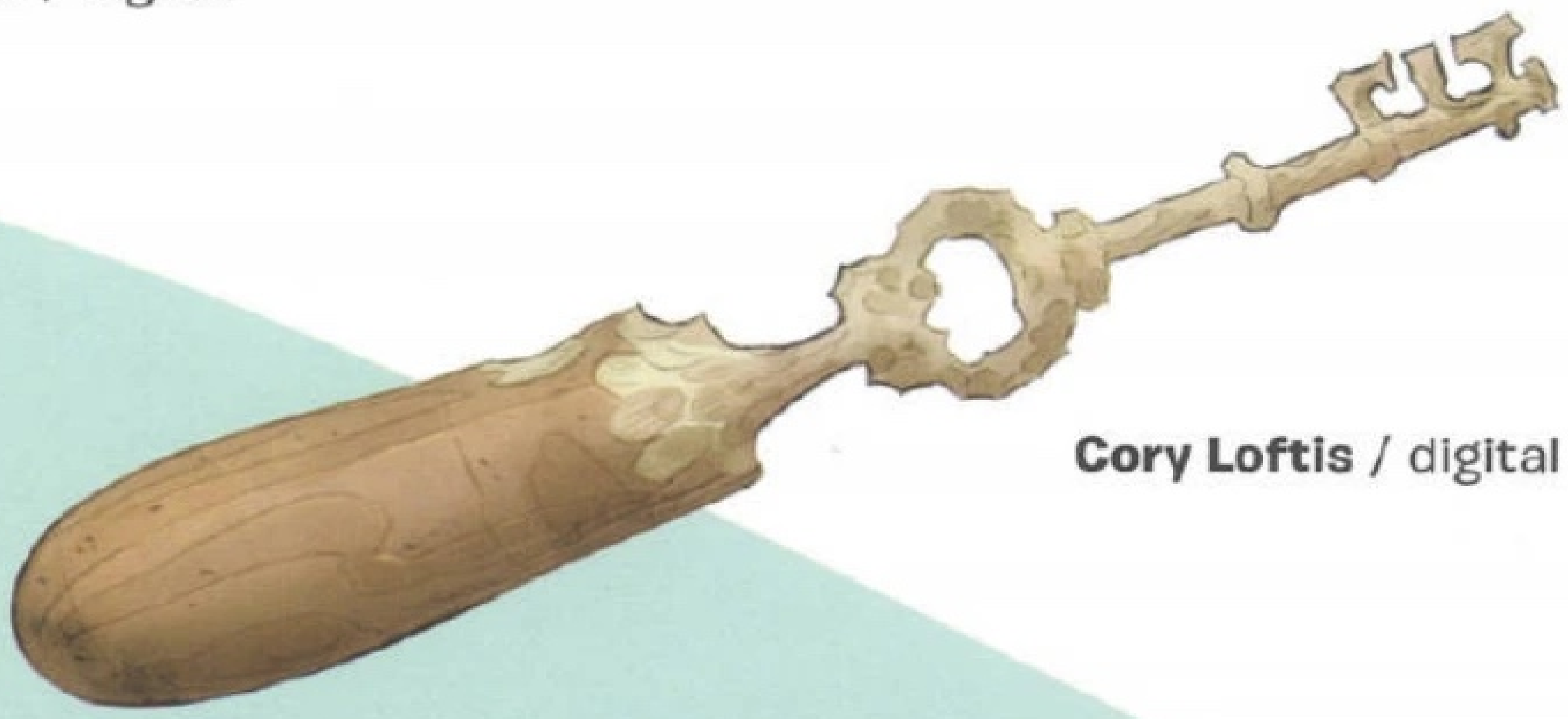


Sang Jun Lee / digital

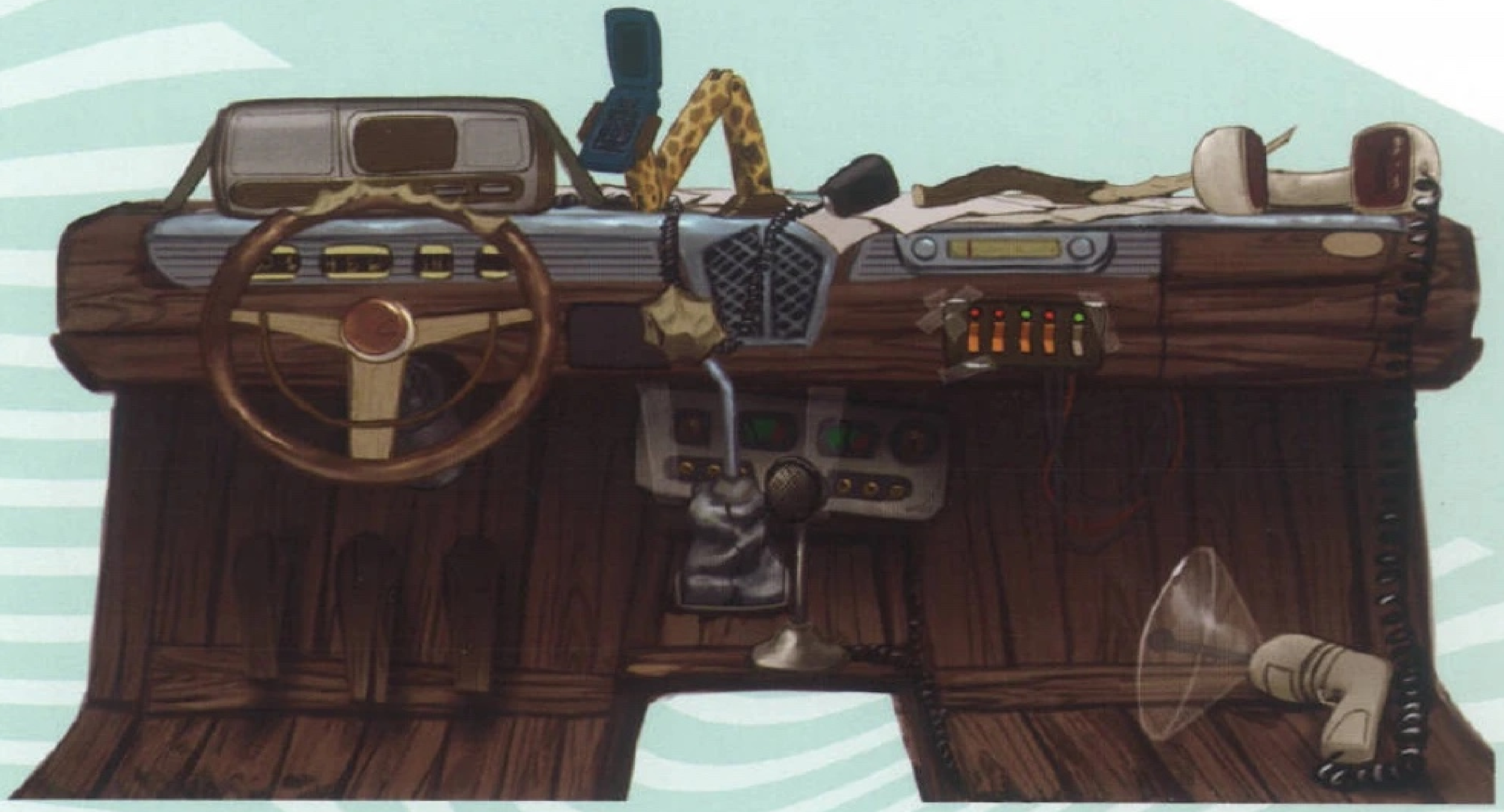


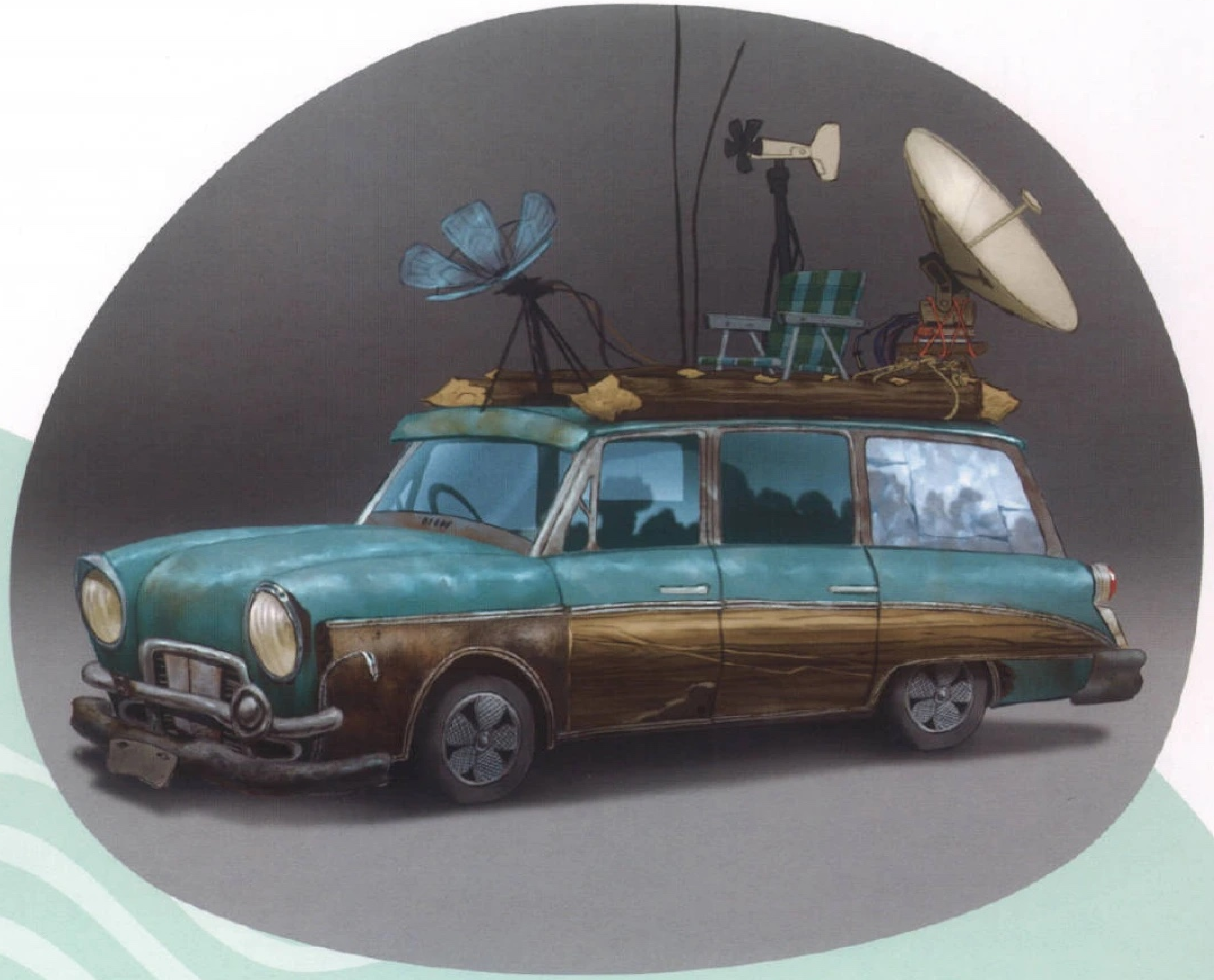
NIBBLES
MAPLESTICK
PODCASTER
"MARSH MARKET MYSTERIES AND REPTILE CONSPIRACIES"
NIBBLMUSPRIME@YEEHAW.MML
CELL: 800 555 0199

Cory Loftis / digital

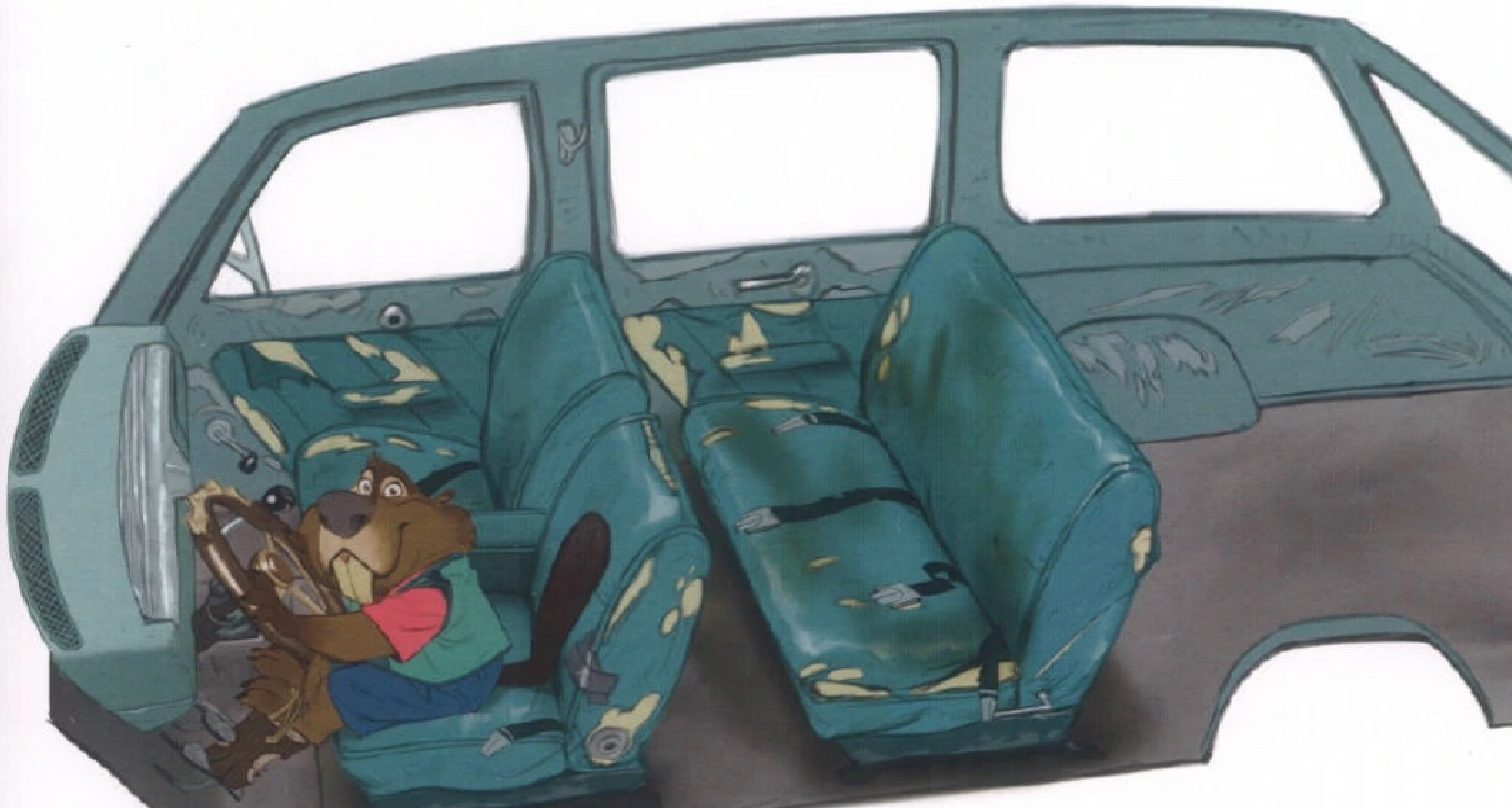


Cory Loftis / digital





Bottom row: **Ryan Lang** / digital



Ryan Lang / digital

Nibbles has always been a great source of conflict and irritation for Nick, which energized her scenes and made her a great conduit for jokes. And she was always loads of fun to edit because of the brilliant material voice actor Fortune Feimster gave us in her recording sessions.
—Jeremy Milton, Editor

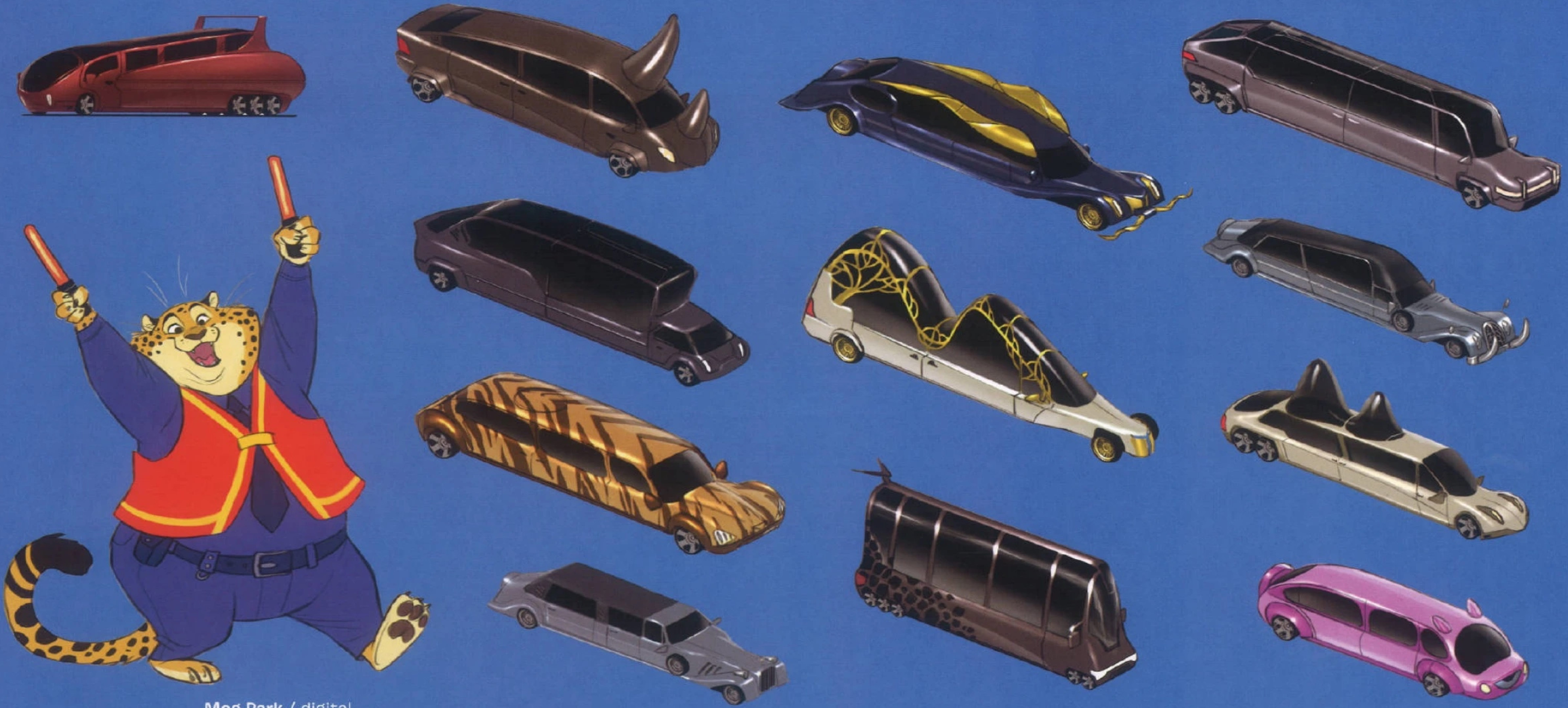
Ami Thompson and Cory Loftis / digital

Griselda Sastrawinata-Lemay / digital

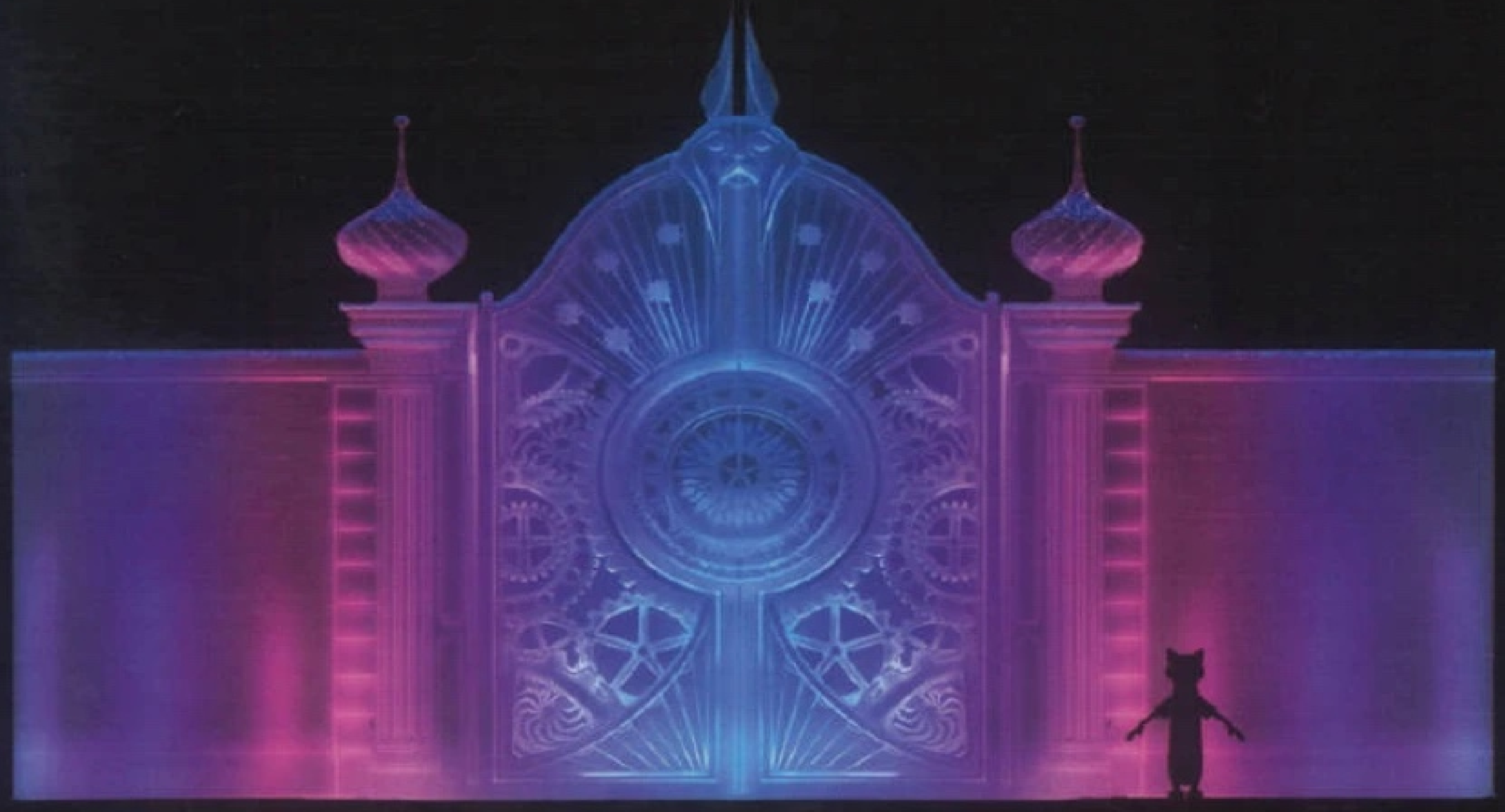
Geiz

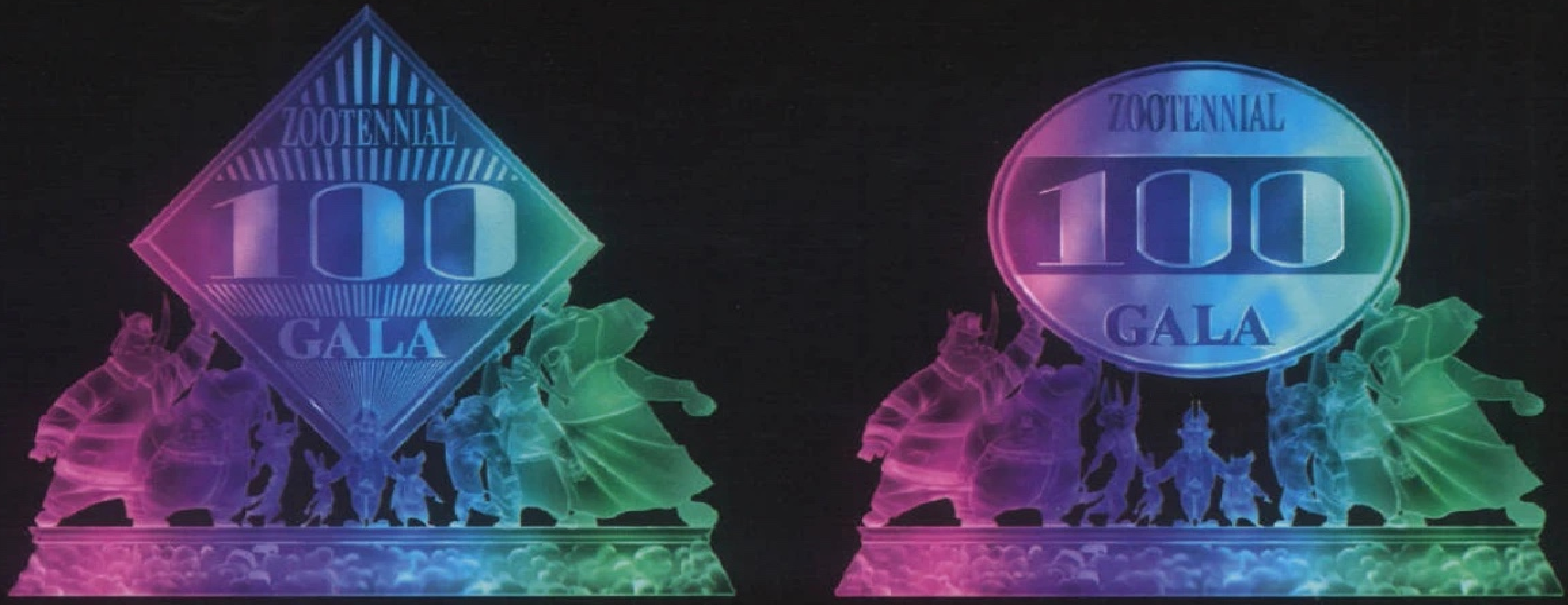
ZOOTENNIAL GALA

This spread (except where noted): **Ryan Lang** / digital



Meg Park / digital




ZOOTENNIAL
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GALA
ZOOTENNIAL
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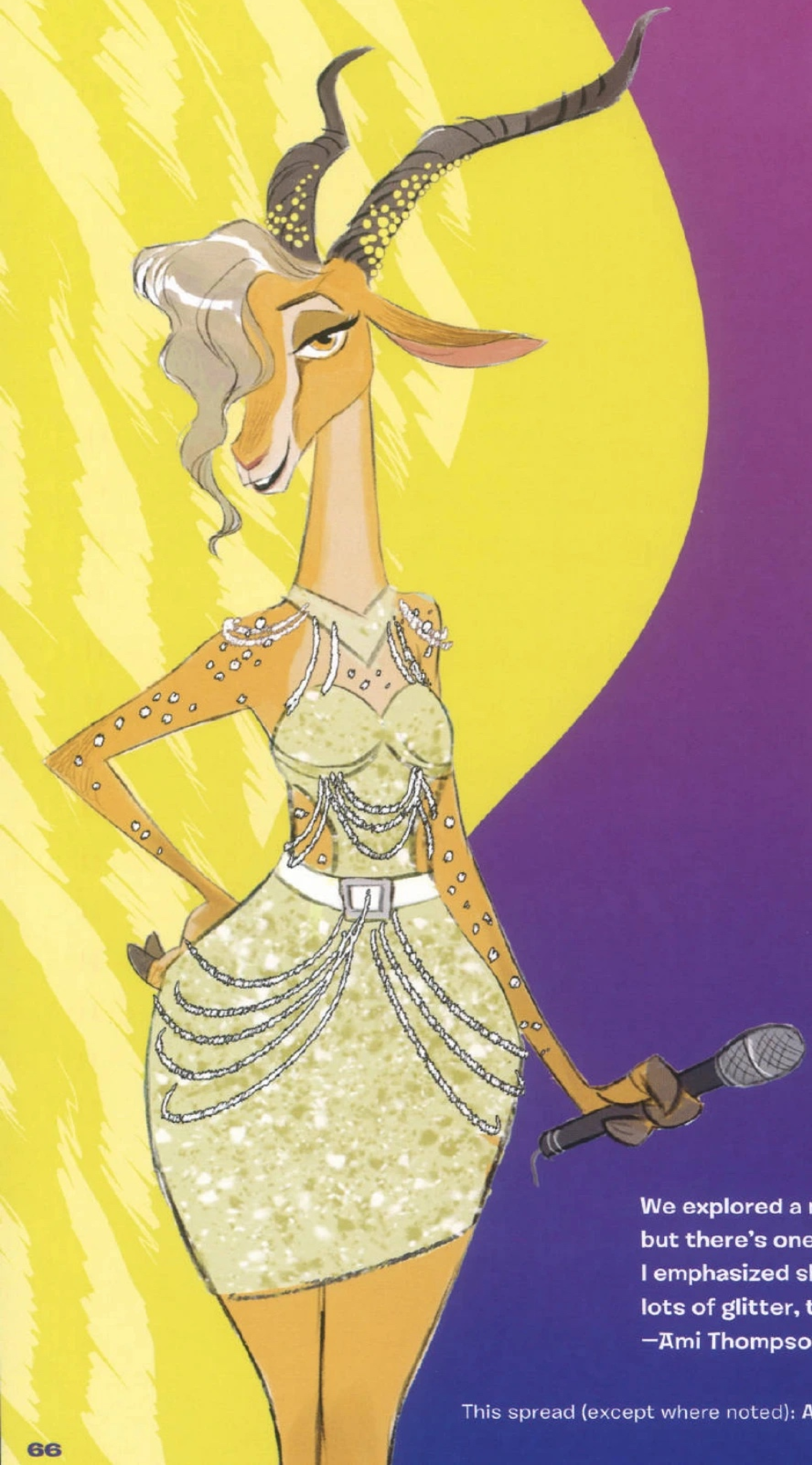
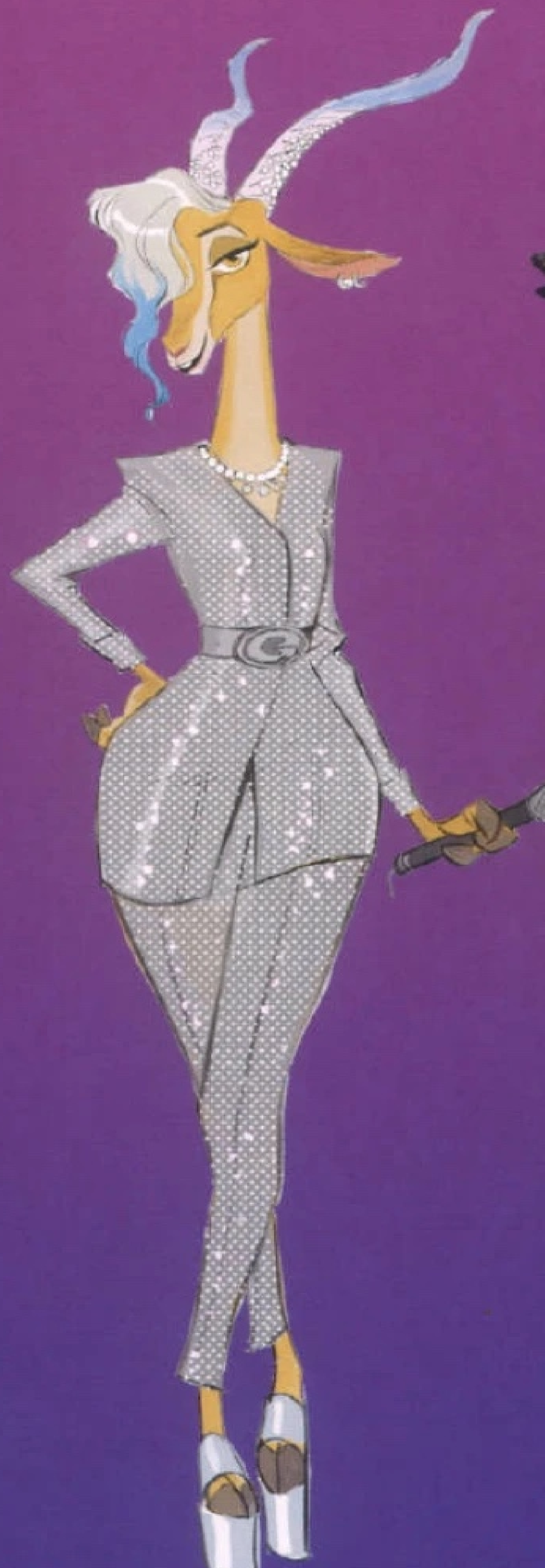
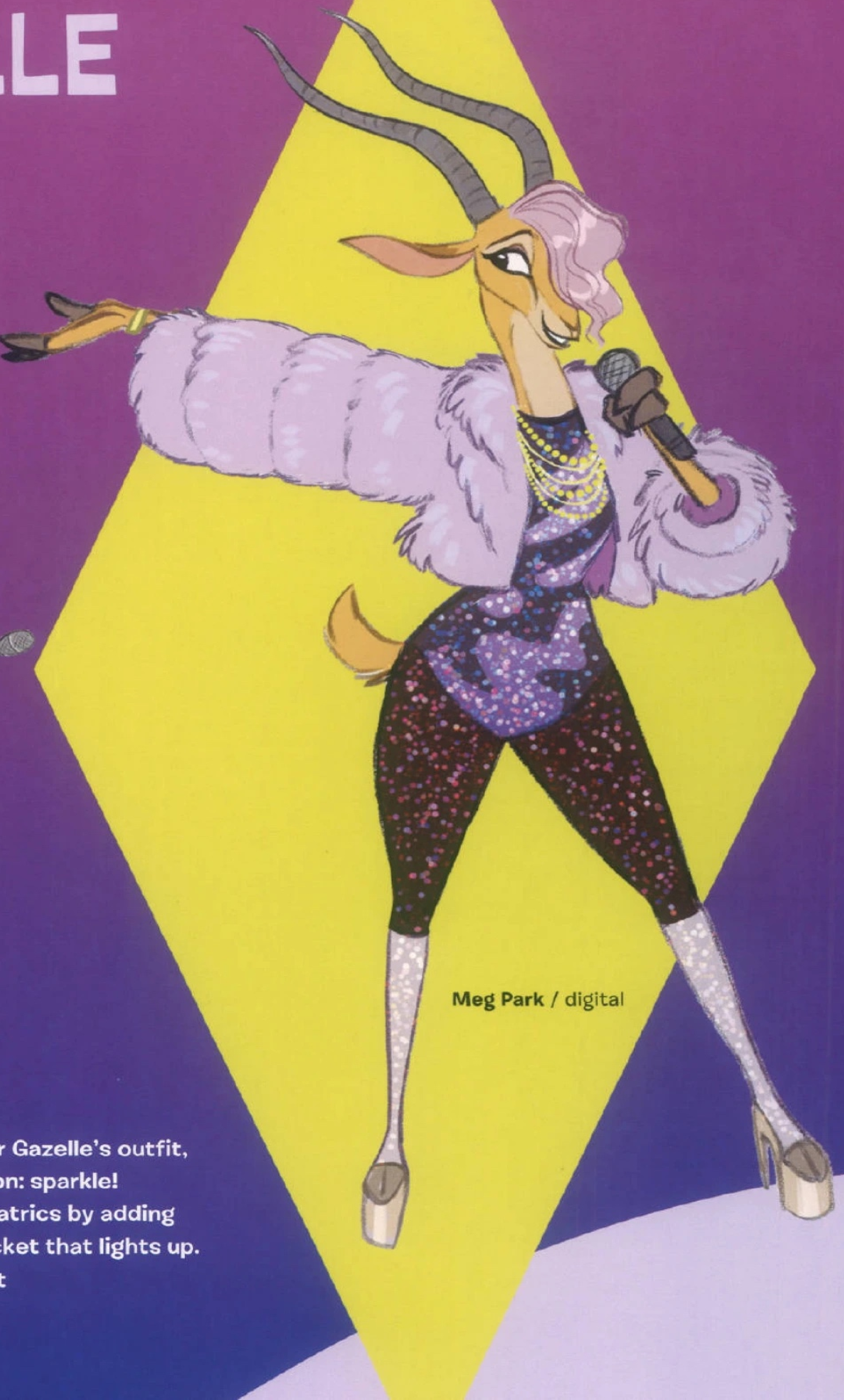
GALA

GAZELLE







Meg Park / digital

We explored a million different versions for Gazelle's outfit, but there's one thing they all had in common: sparkle! I emphasized shimmer, movement, and theatrics by adding lots of glitter, tassels, and a fiber-optic jacket that lights up.
—Ami Thompson, Visual Development Artist

This spread (except where noted): **Ami Thompson** / digital

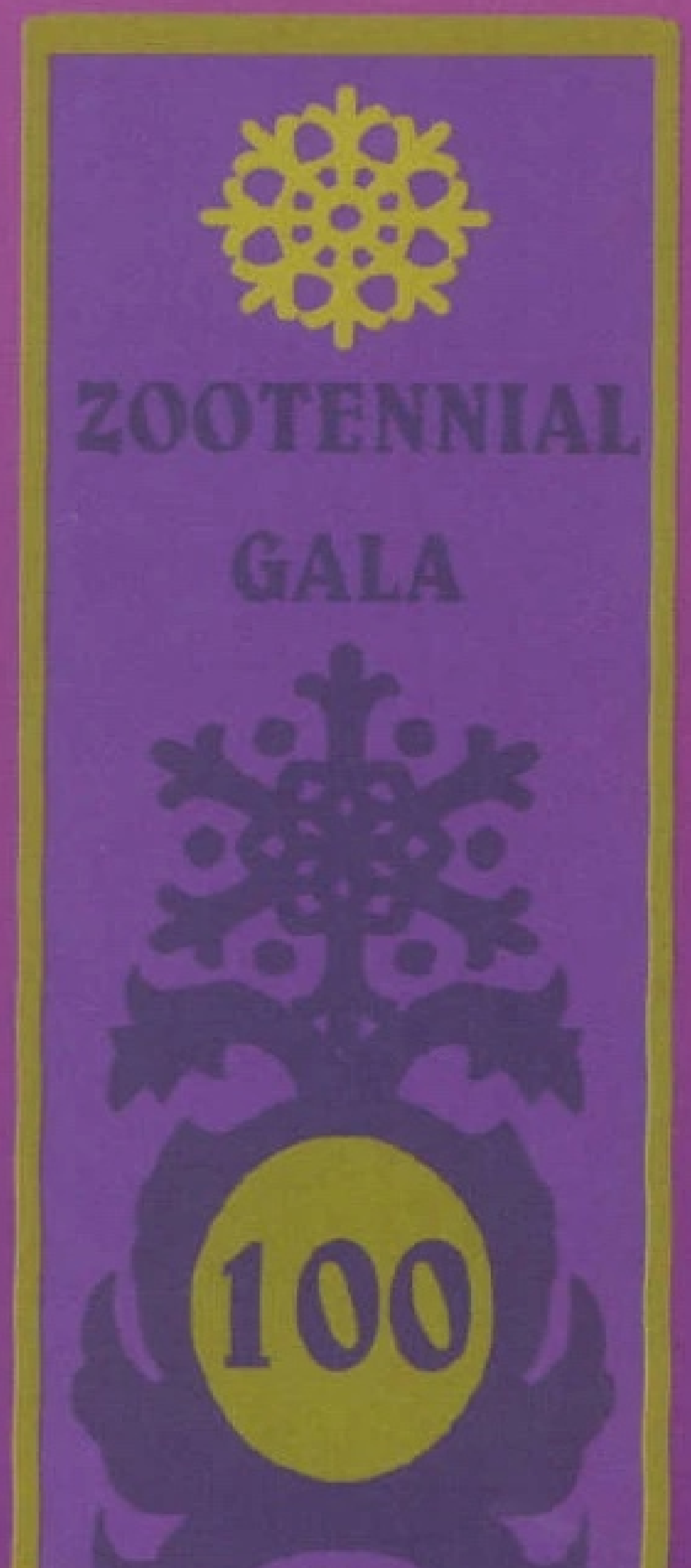
Meg Park / digital

Cory Loftis / digital

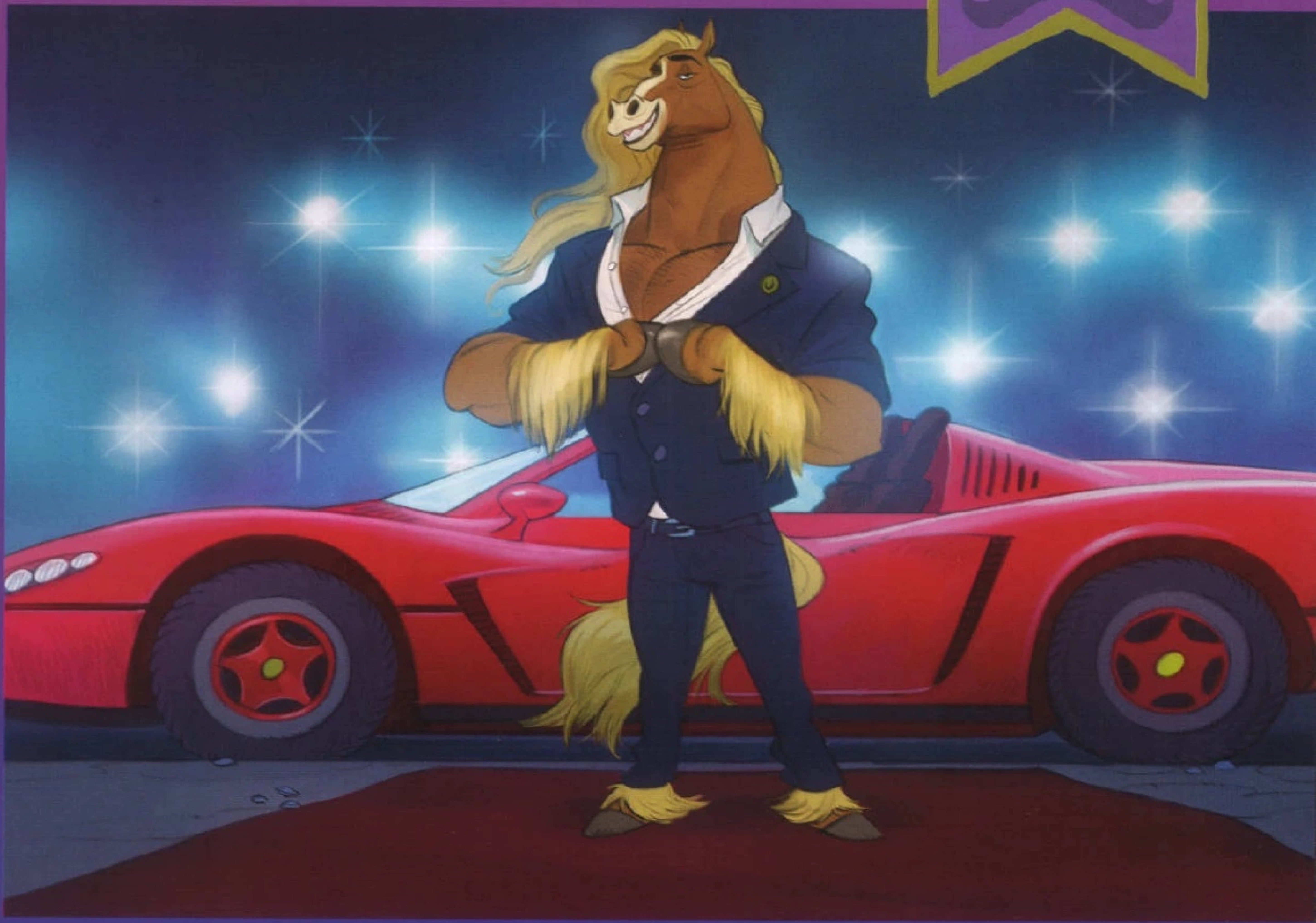
Meg Park / digital

Ryan Lang / digital

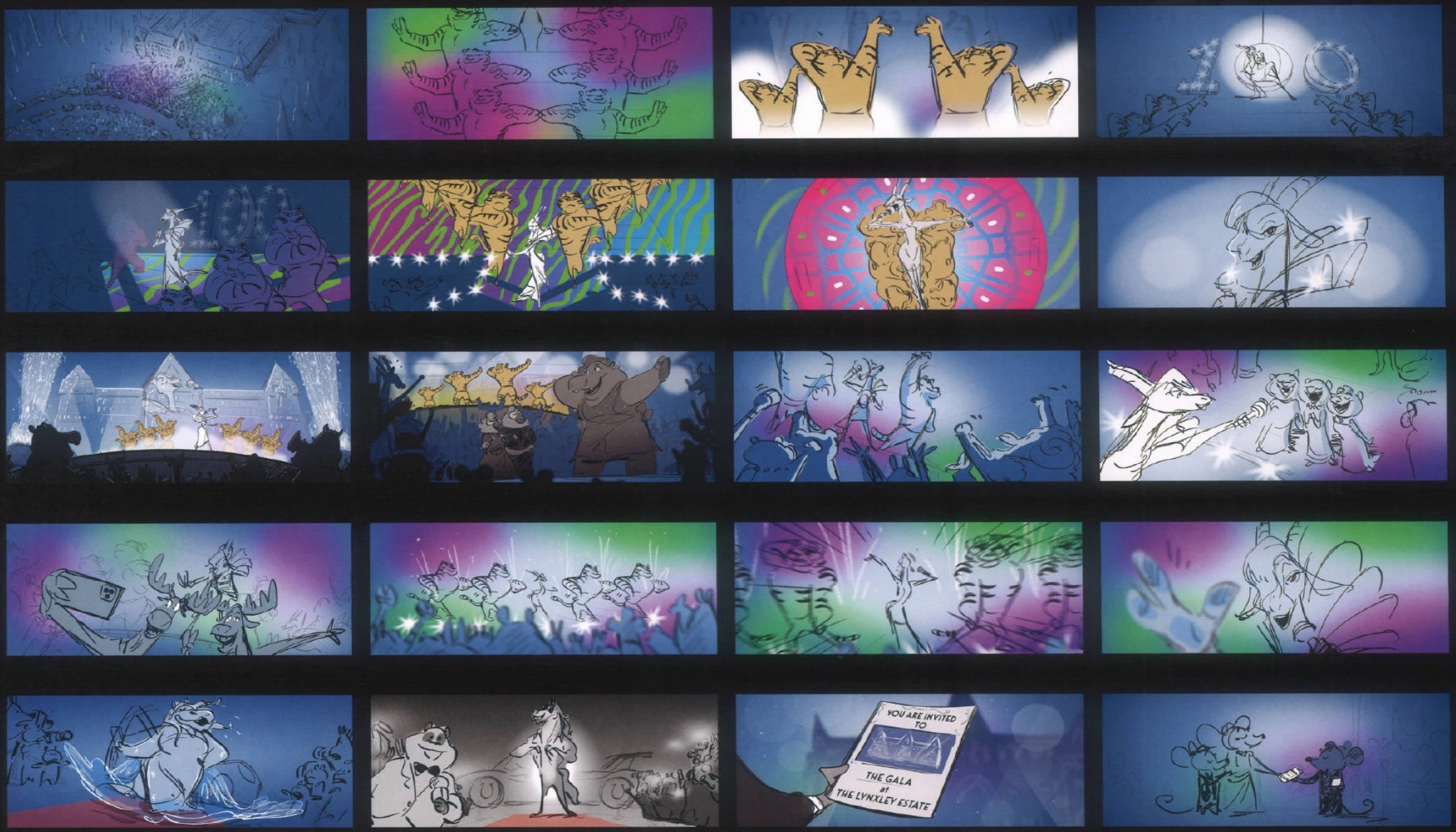
The Zootennial Gala is the biggest, ritziest party in all of Zootopia. Its vibe is *John Wick*, *Mission Impossible*, and *The Godfather* meets The Met Gala but on ice. Everywhere you look is spectacle.
—Griselda Sastrawinata-Lemay, Associate Production Designer



Limei Z. Hshieh / digital



Cory Loftis / digital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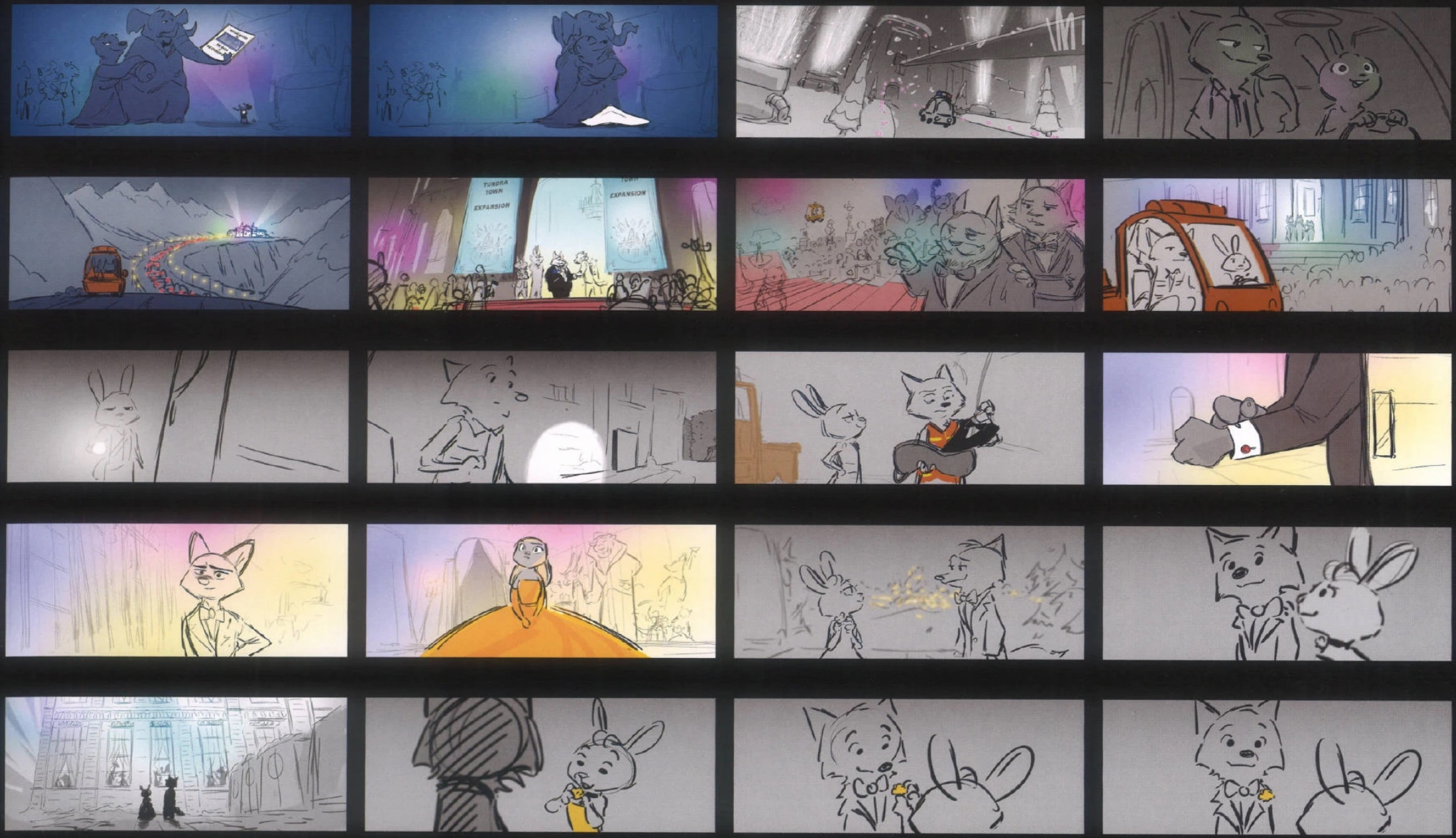
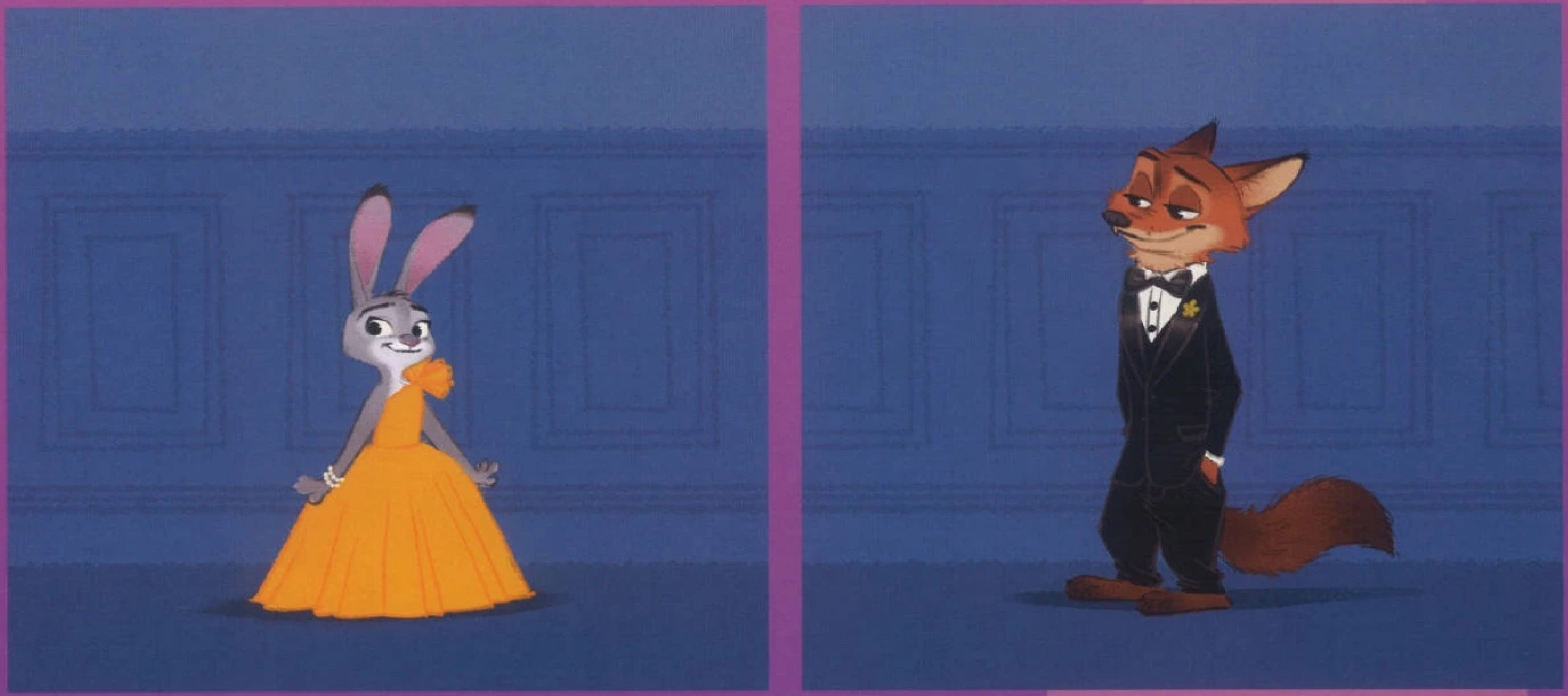
YOU ARE INVITED TO
THE GALA at THE LYNXLEY ESTATE

This spread: **David VanTuyle, Mai Shirai, Melissa Sheng, Sandeepan Chanda, Allen Ostergar, Carrie Liao, and Samantha Vilfort** / digital

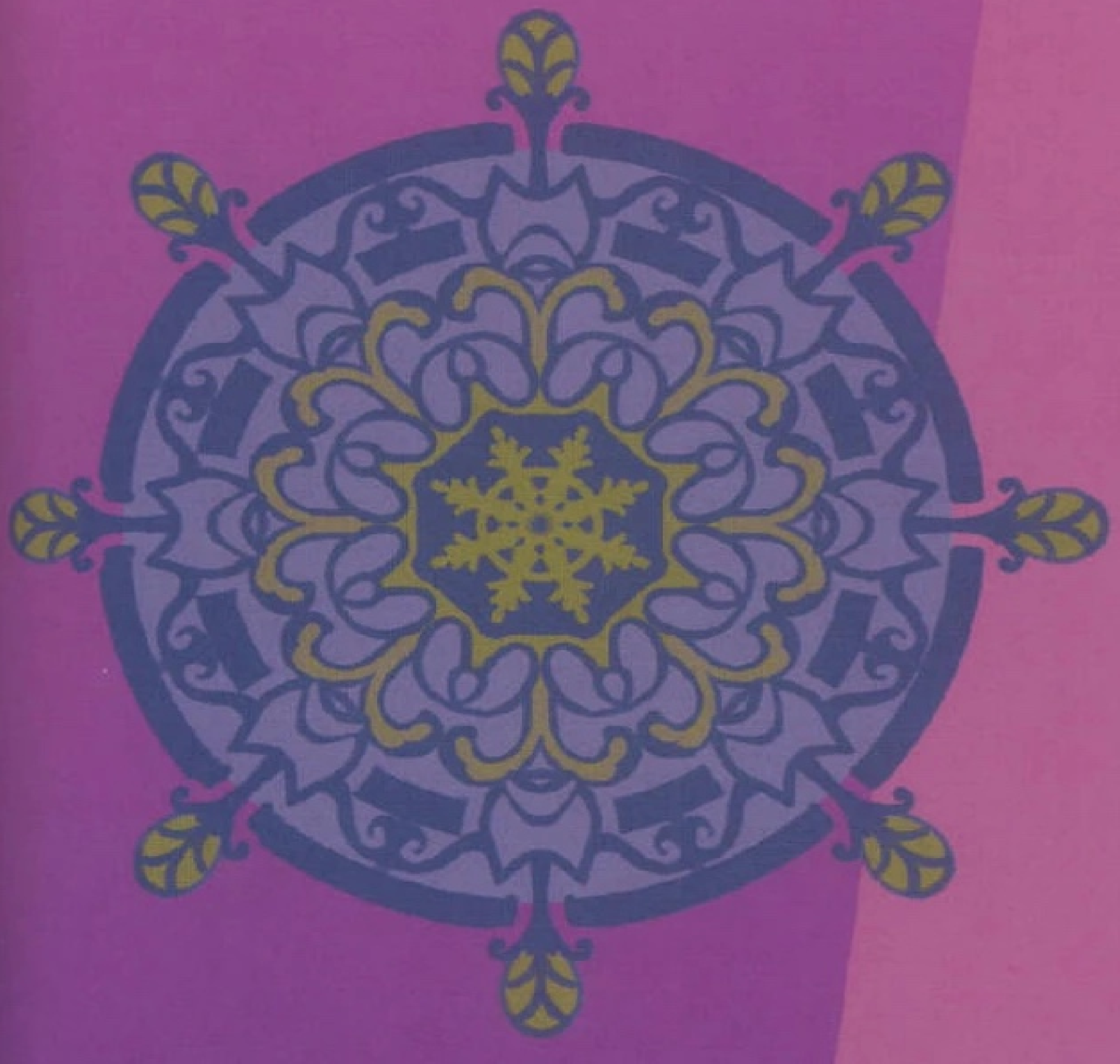

TUNDRA TOWN
EXPANSION
TUNDRA TOWN
EXPANSION

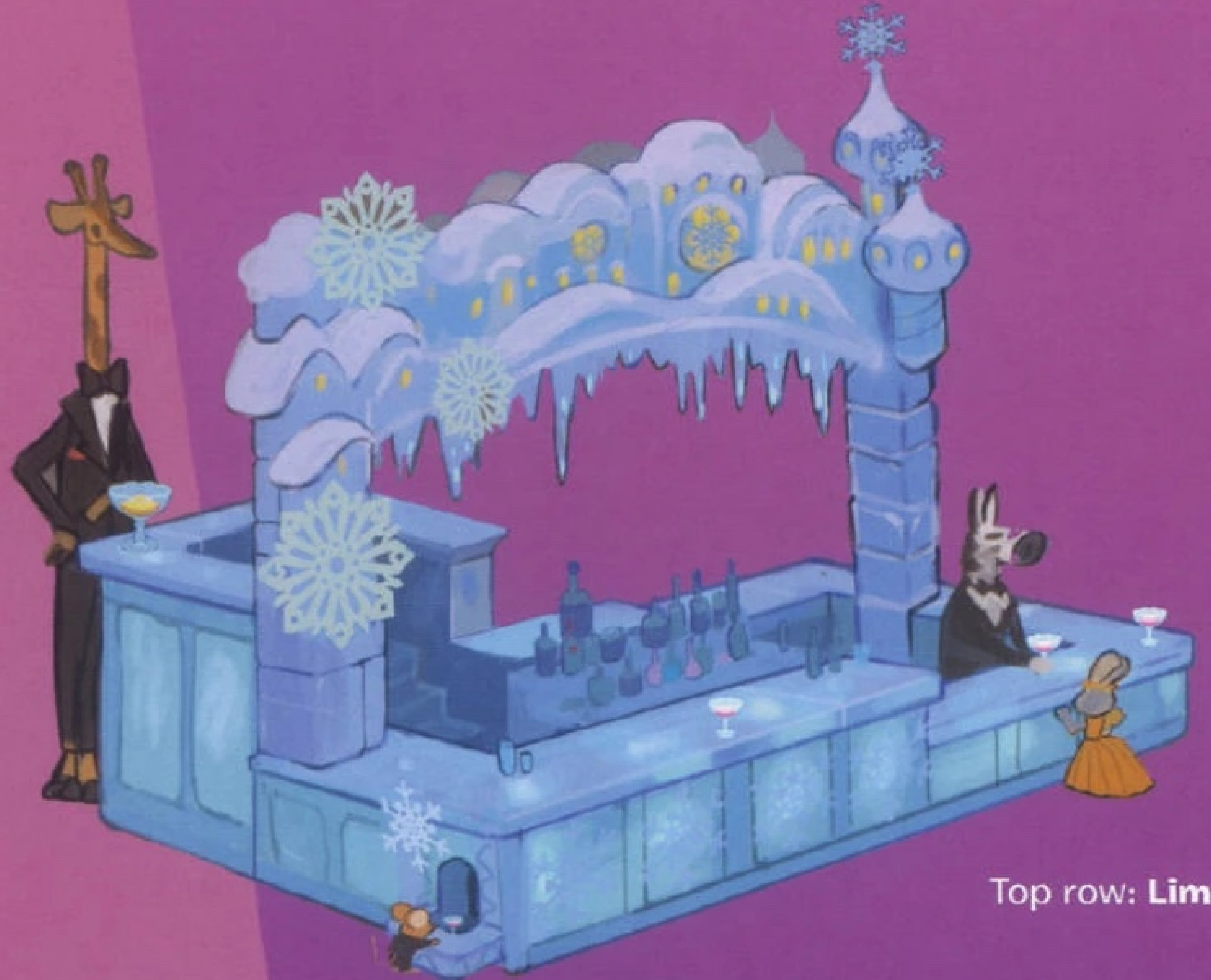
In storyboards, we wanted to capture the splendor and extravagance of the Zootennial Gala from Judy's point of view, which is that of a bunny out of water. Judy's not the kind of animal who would ever go to that type of party unless she had work to do. We had fun playing her awestruck moments against her awkwardness of not belonging among the who's who of Zootopia.
—Carrie Liao, Head of Story

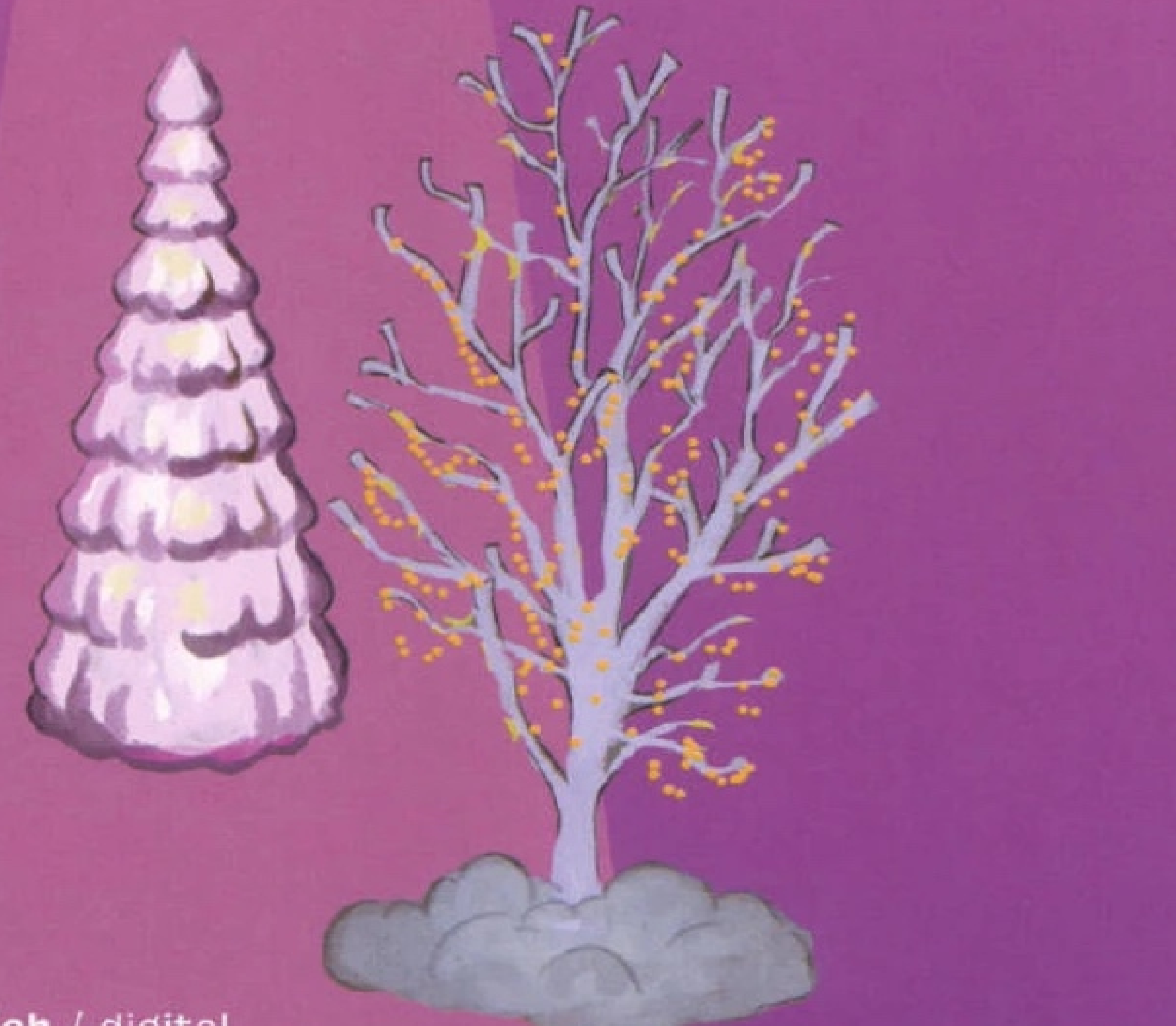


Griselda Sastrawinata-Lemay / digital

This page (except where noted): **Meg Park** / digital







Top row: **Limei Z. Hshieh** / digital

Below: **Griselda Sastrawinata-Lemay** / digital

ZOOTENNIAL GALA
100
ZOOTENNIAL GALA
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ZOOTENNIAL GALA
100

Leaning into purple and blue tones and adding details, like trees with snow and sparkles, allowed us to give the interior rooms of the gala a frosty-yet-glamorous feel.
—Limei Z. Hshieh, Art Director, Environments

Limei Z. Hshieh / digital

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ZOOTEN
GALA
GALA
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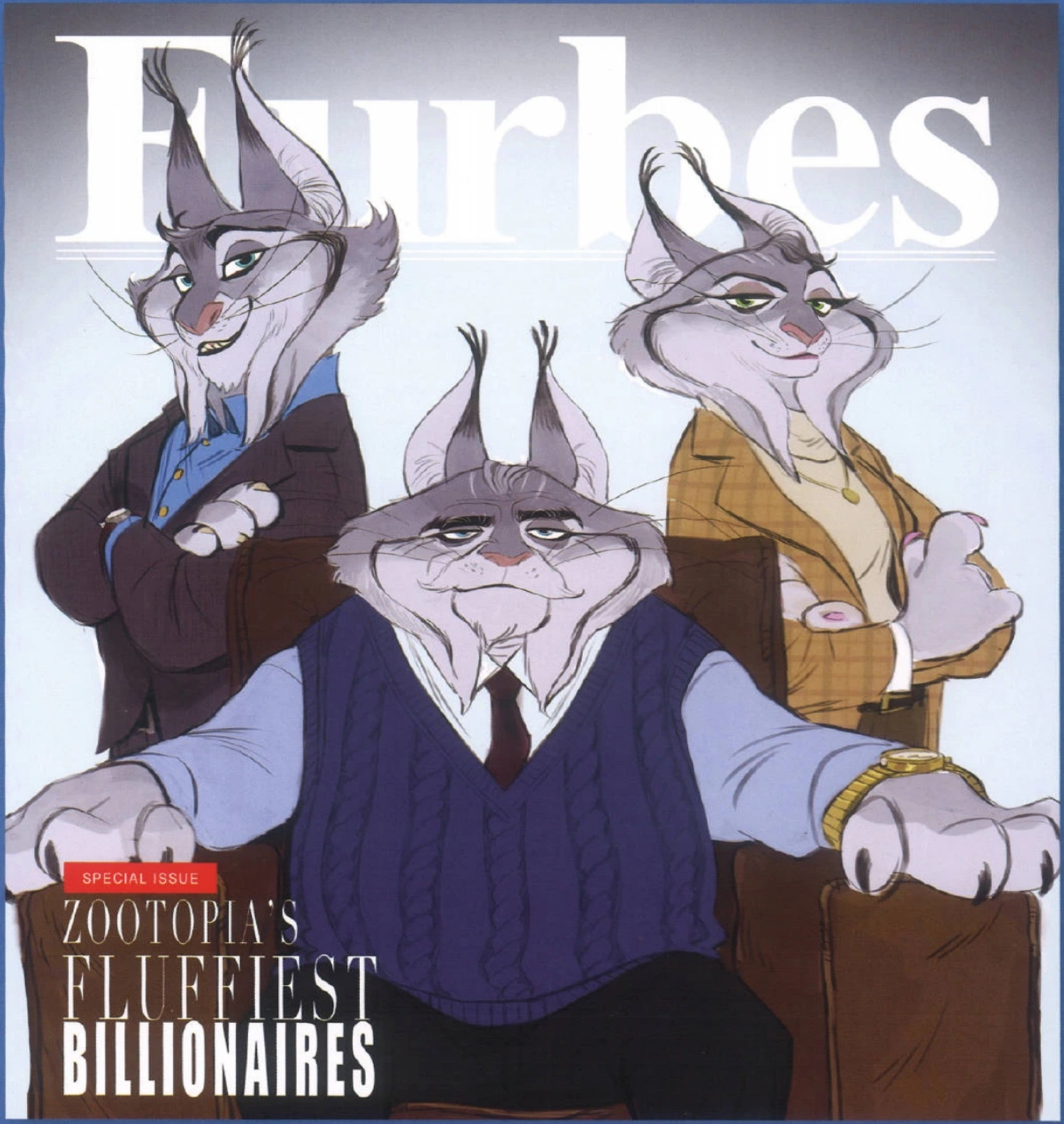
THE LYNXLEY FAMILY

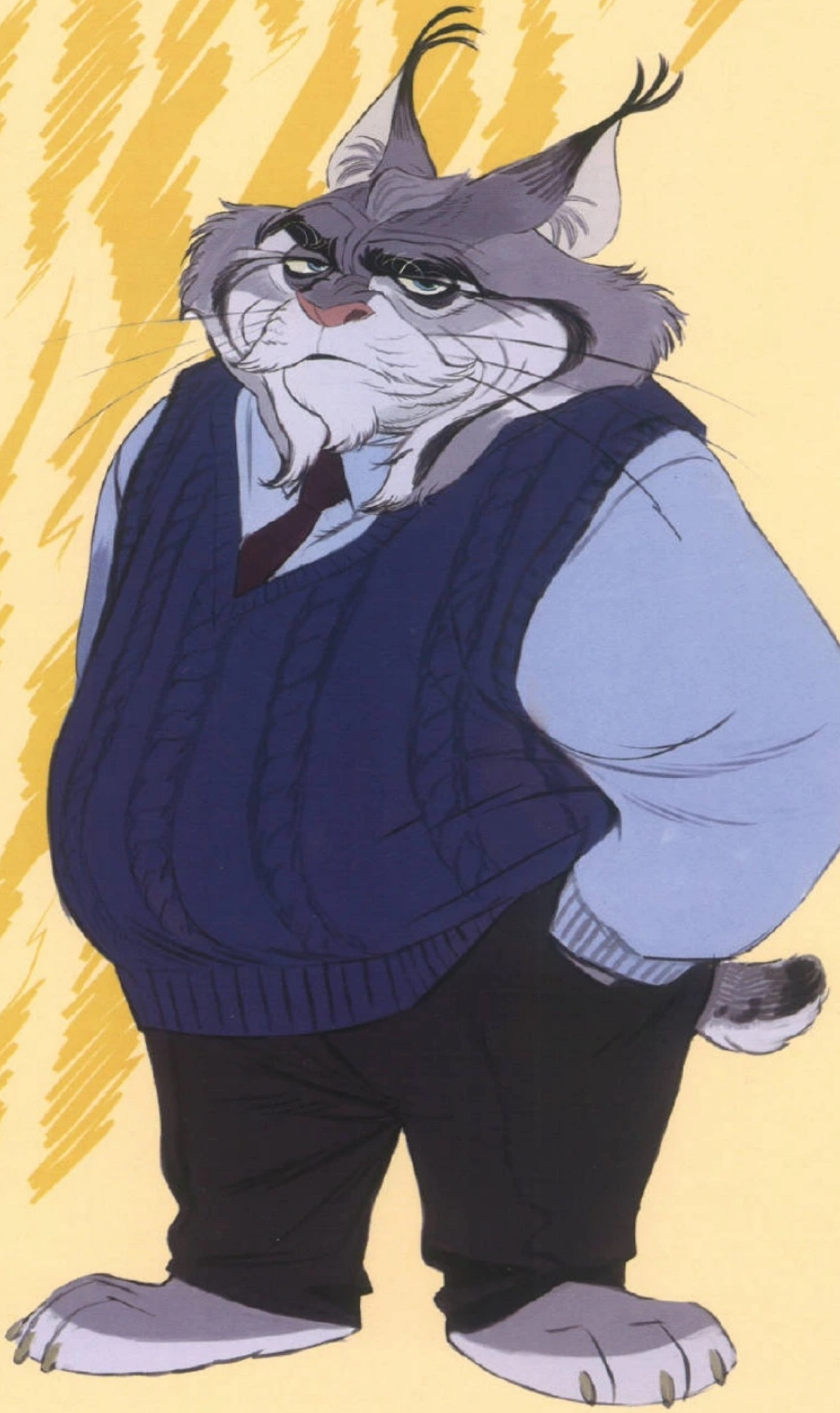

Furbes
SPECIAL ISSUE
ZOOTOPIA'S
FLUFFIEST
BILLIONAIRES

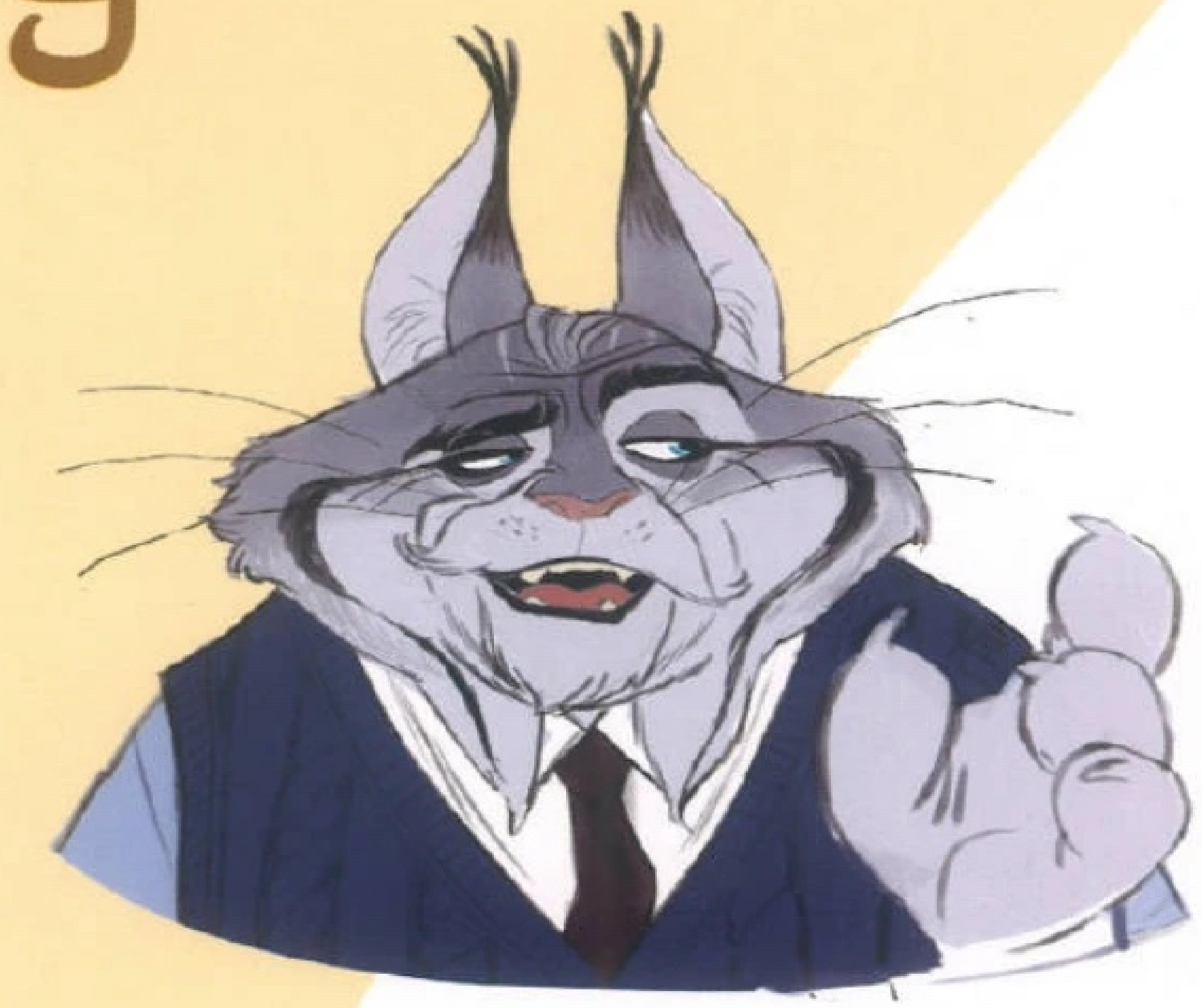
Ami Thompson / digital

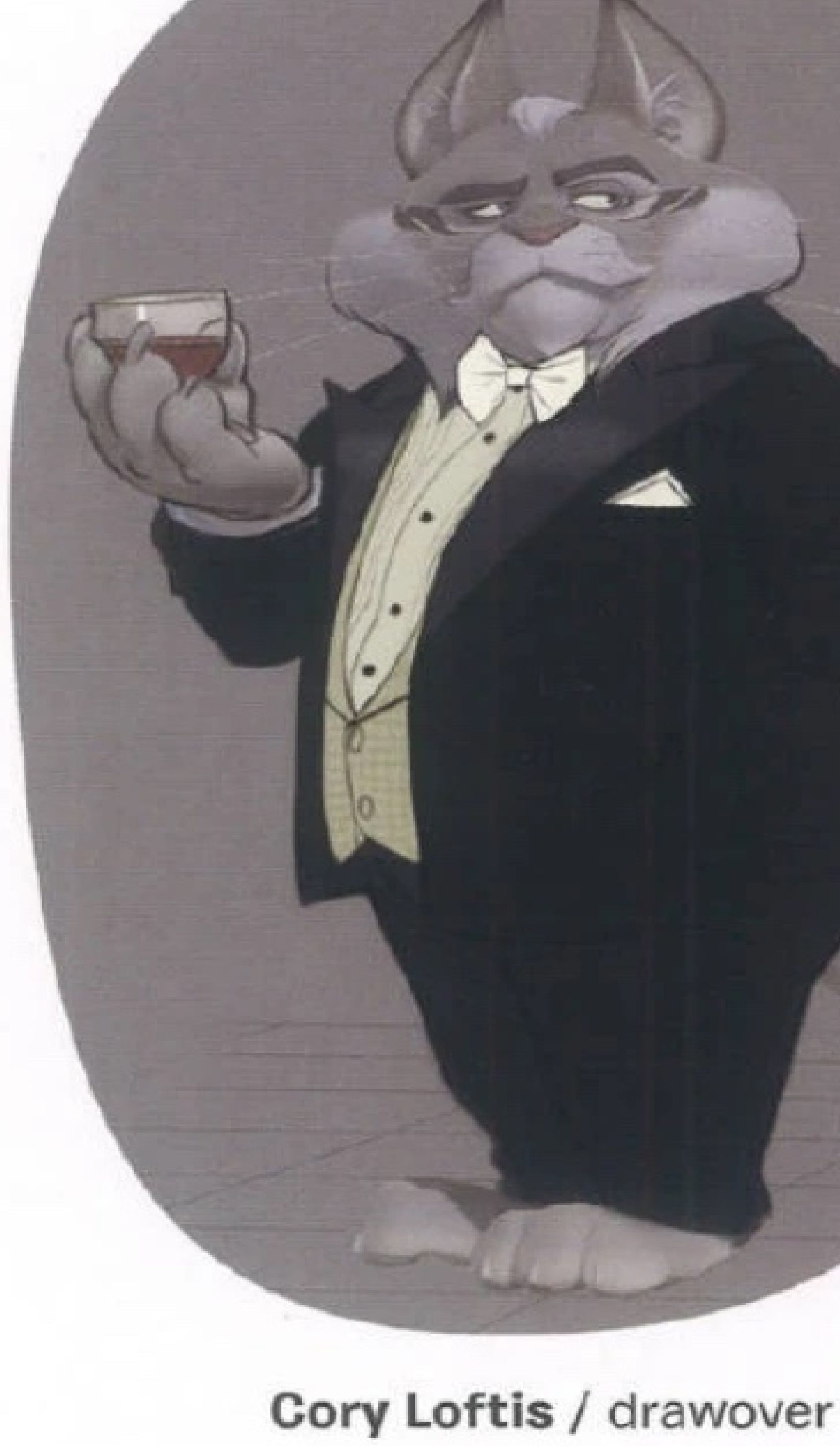
The Lynxleys are the richest family in Zootopia. They hold all the power and quietly control the city behind the scenes. Why did we choose lynxes? Because lynxes thrive in cold environments whereas cold-blooded reptiles don't. They're sly and sneaky predators. Their cat-ness plays well against Nick's canine-ness. And most importantly—their primary food source is rabbit.
—Jared Bush, Director, Writer, and Chief Creative Officer, Disney Animation

Griselda Sastrawinata-Lemay / digital

MiLTON LYNXLEY

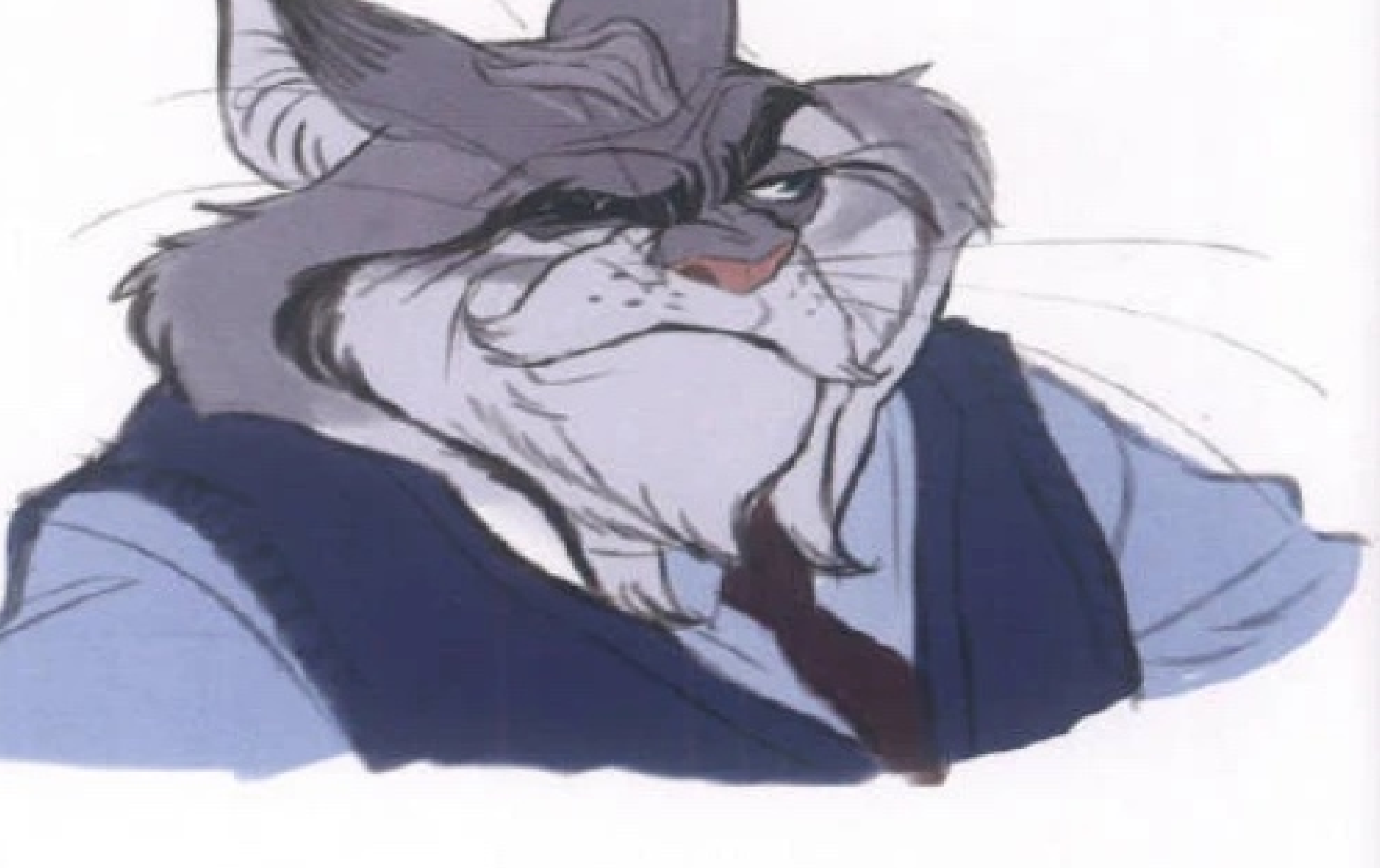


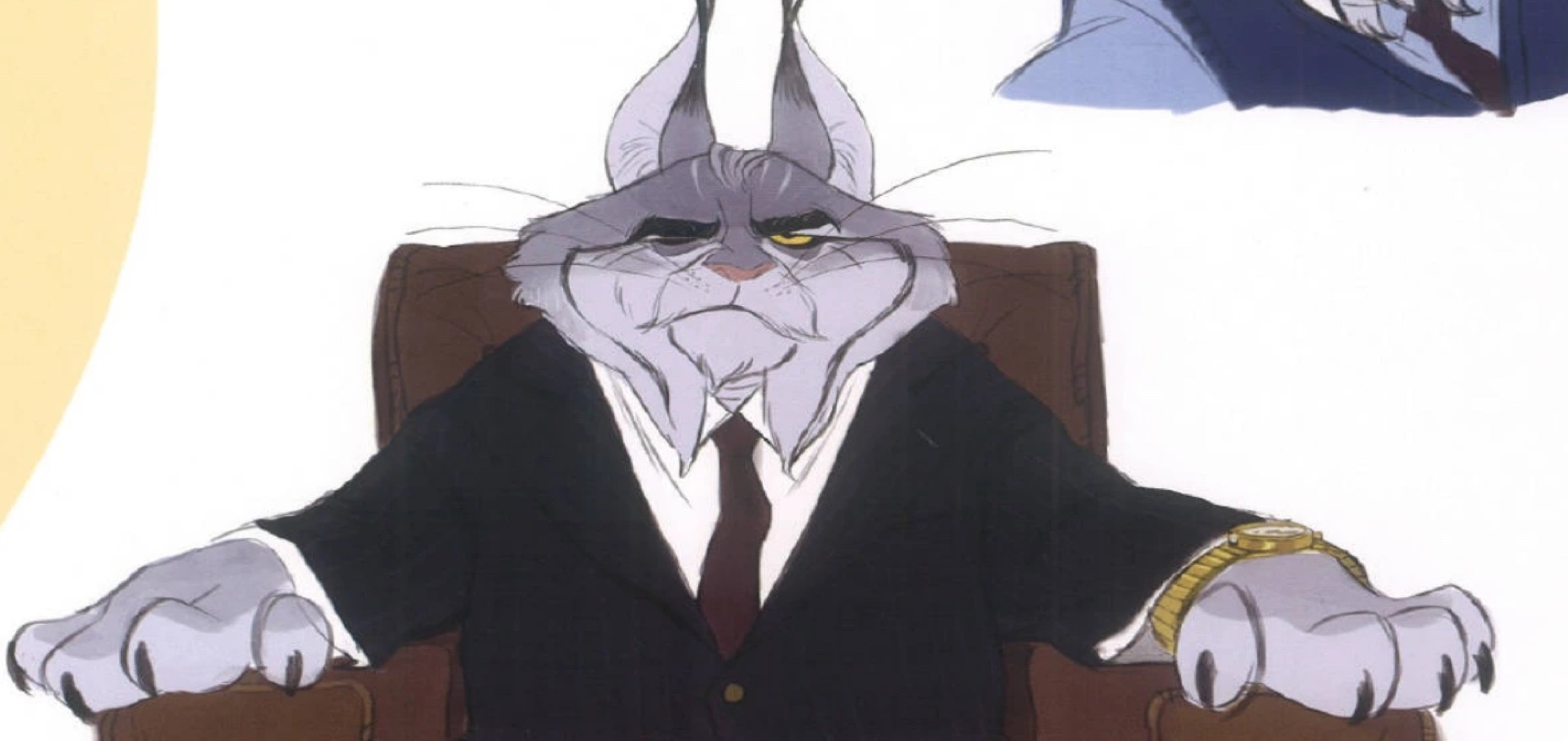




Cory Loftis / drawover

Lynxley family patriarch Milton Lynxley is an absurdly rich and powerful public figure that no one wants to make angry. His look shows that he's up to no good.
—Ami Thompson, Visual Development Artist

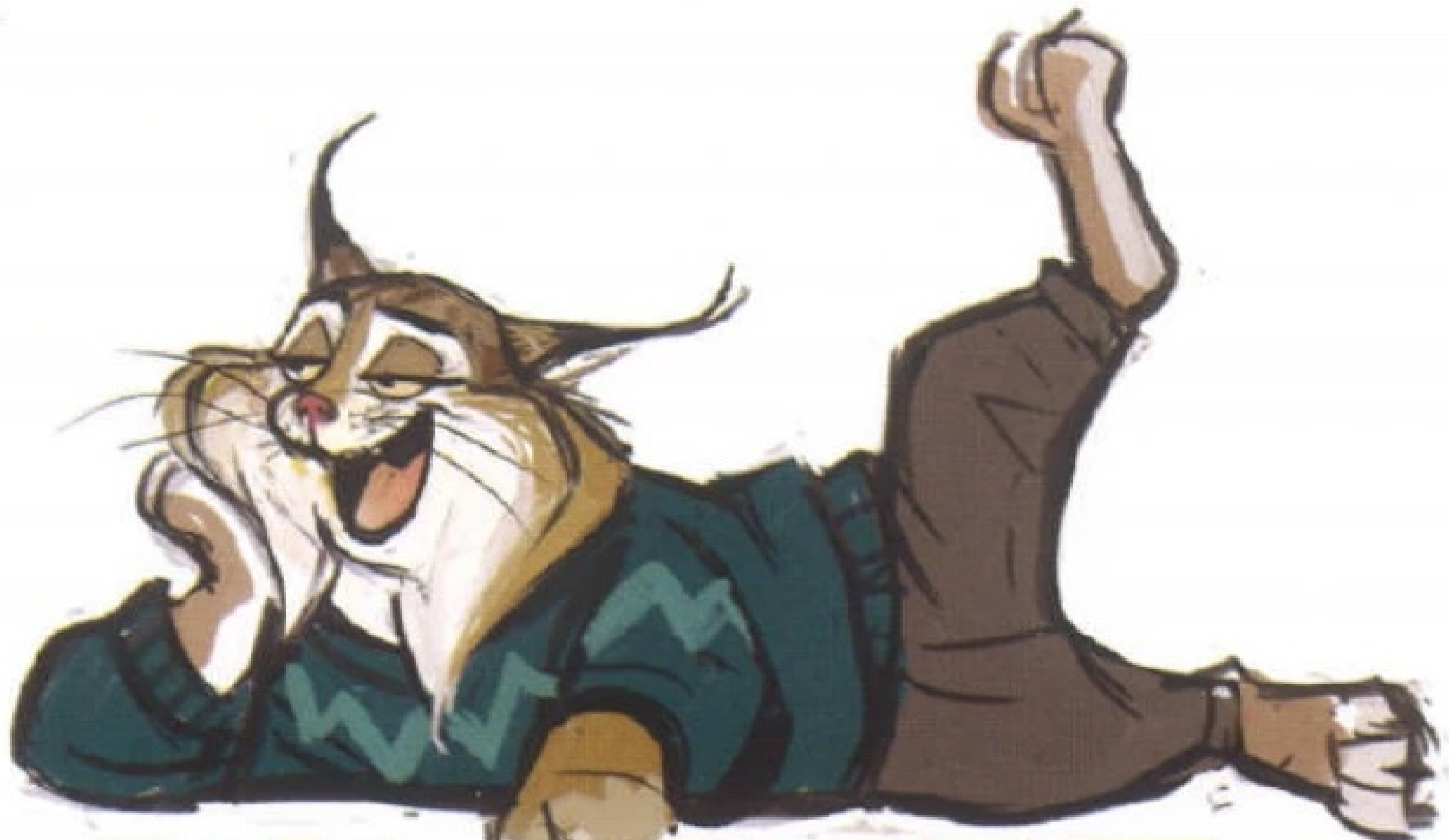




This spread (except where noted): **Ami Thompson** / digital

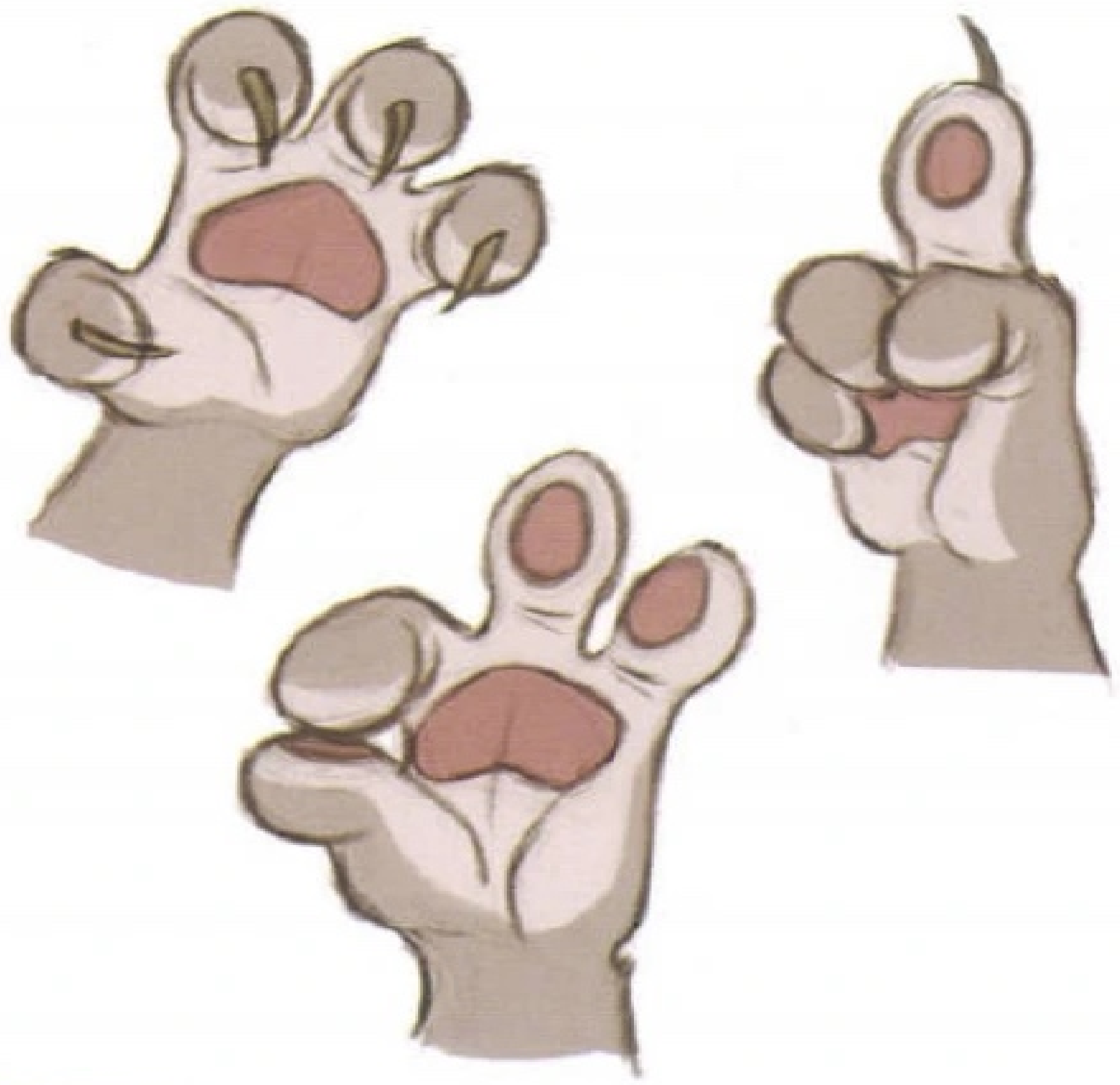
CATTRICK LYNXLEY & KITTY LYNXLEY

Siblings Cattrick and Kitty Lynxley exemplify the stealth wealth style of dressing in plain and simple outfits that are actually high-end luxury pieces that cost hundreds of thousands of dollars. Despite their low-key appearance, they're actually very intimidating.
—Ami Thompson, Visual Development Artist

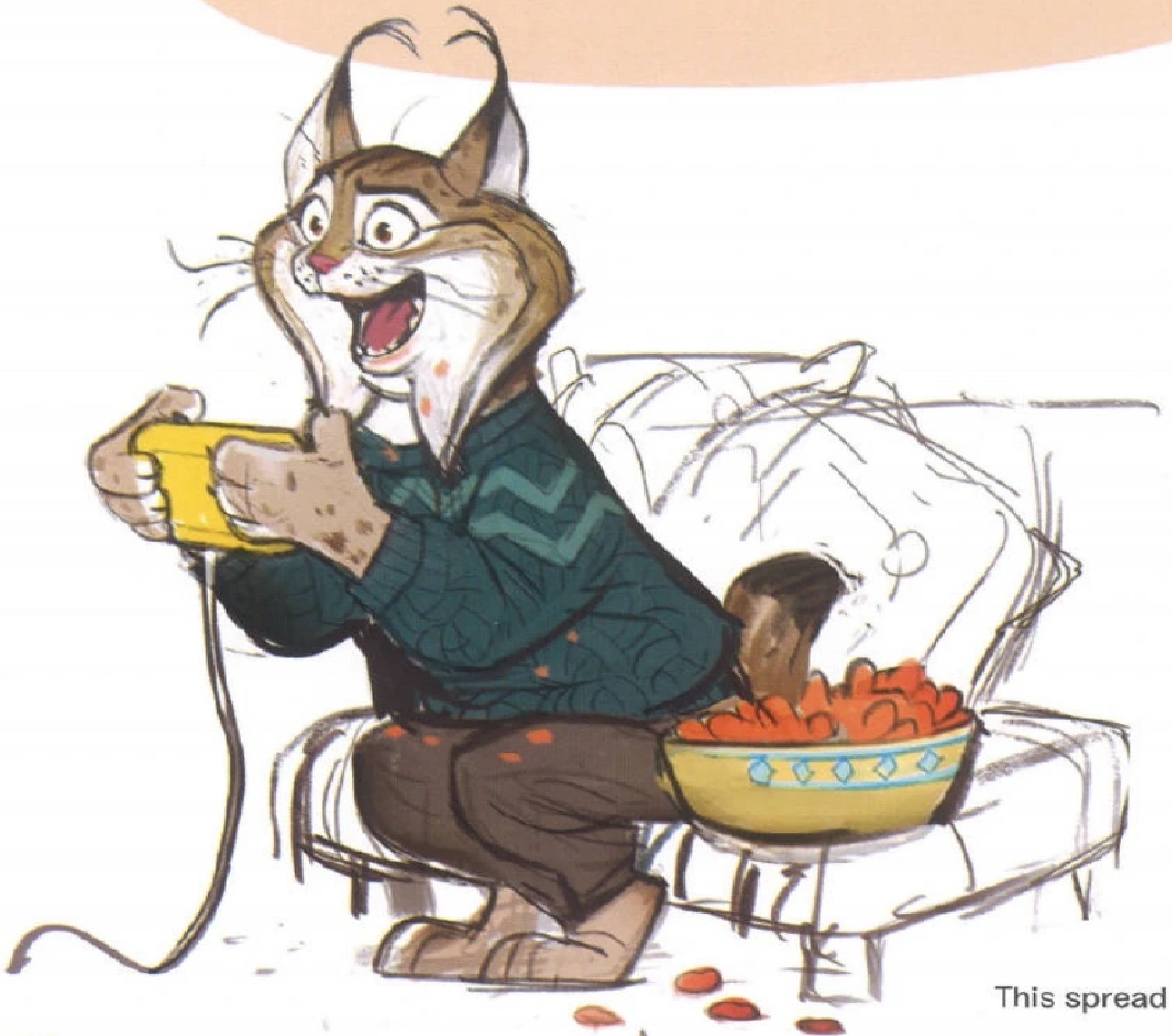


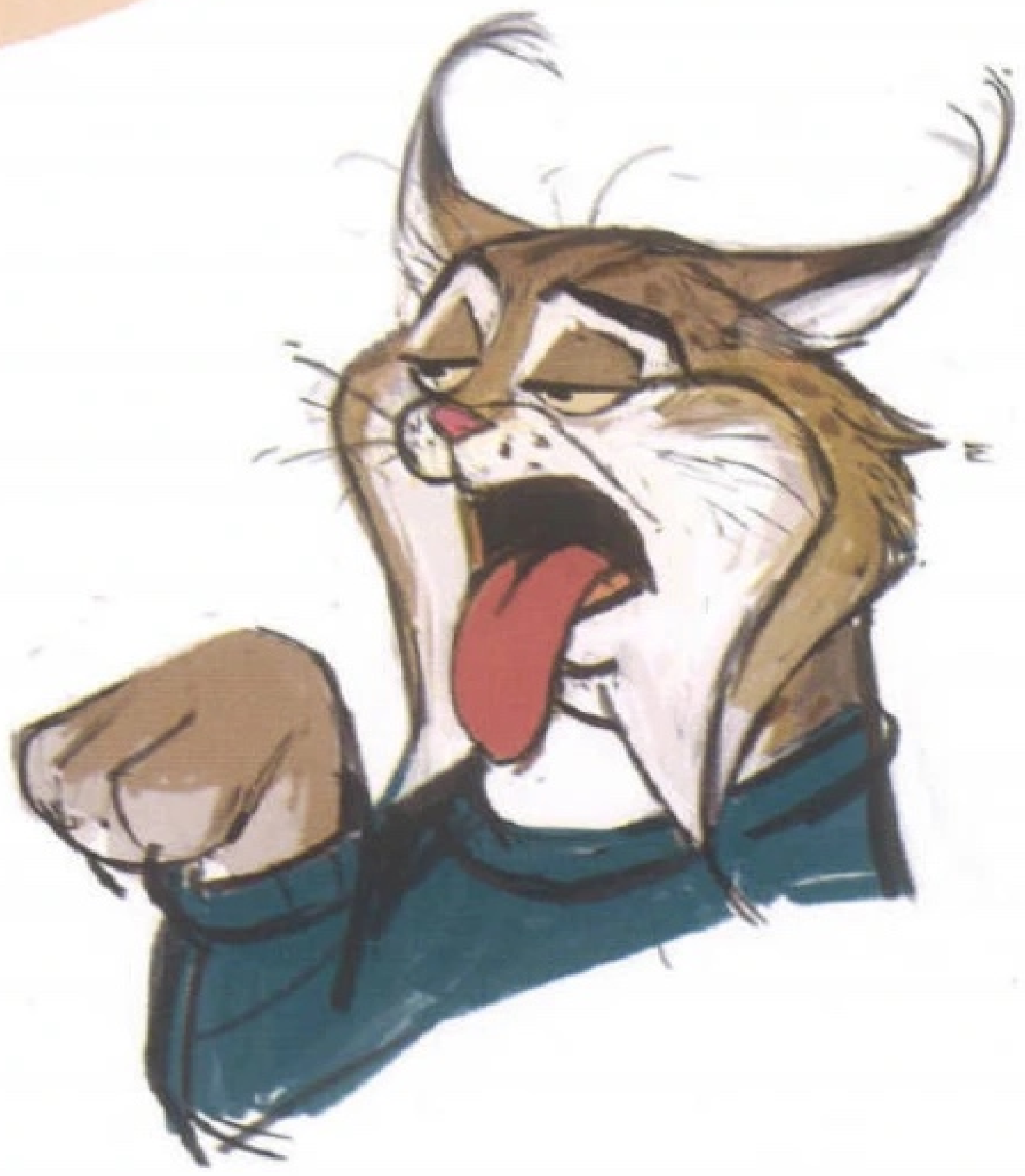
PAWBERT

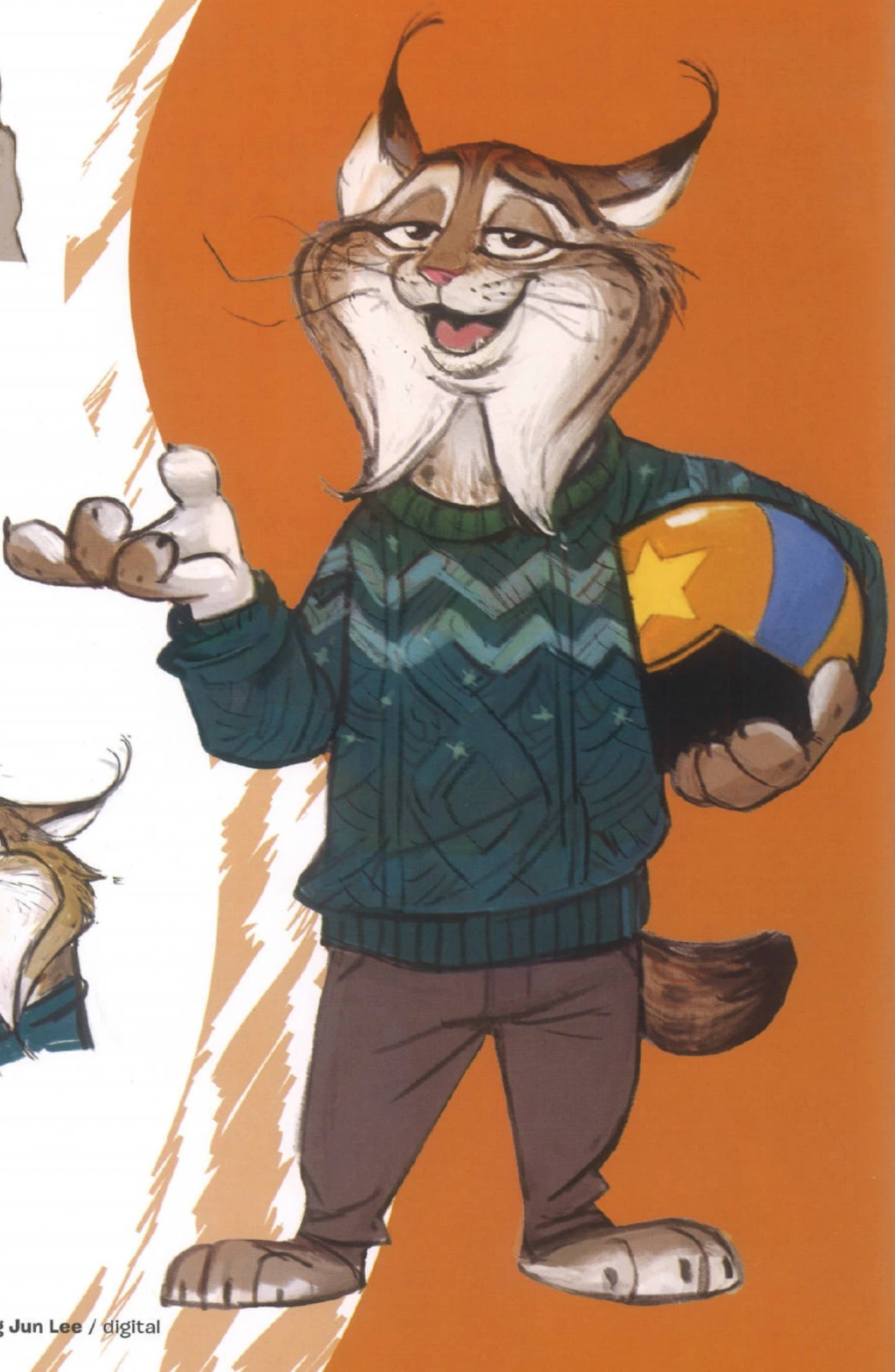
Meg Park / digital



Pawbert Lynxley is awkward, affable, and self-effacing. He wants to command respect but just can't, unlike the rest of his family. I reflected those qualities in his design, exaggerating the length and curl of his whiskers, outfitting him in knit sweaters that make him appear softer and fluffier than his siblings, and giving him a motorcycle that only he thinks looks cool.
—Sang Jun Lee, Art Director, Characters

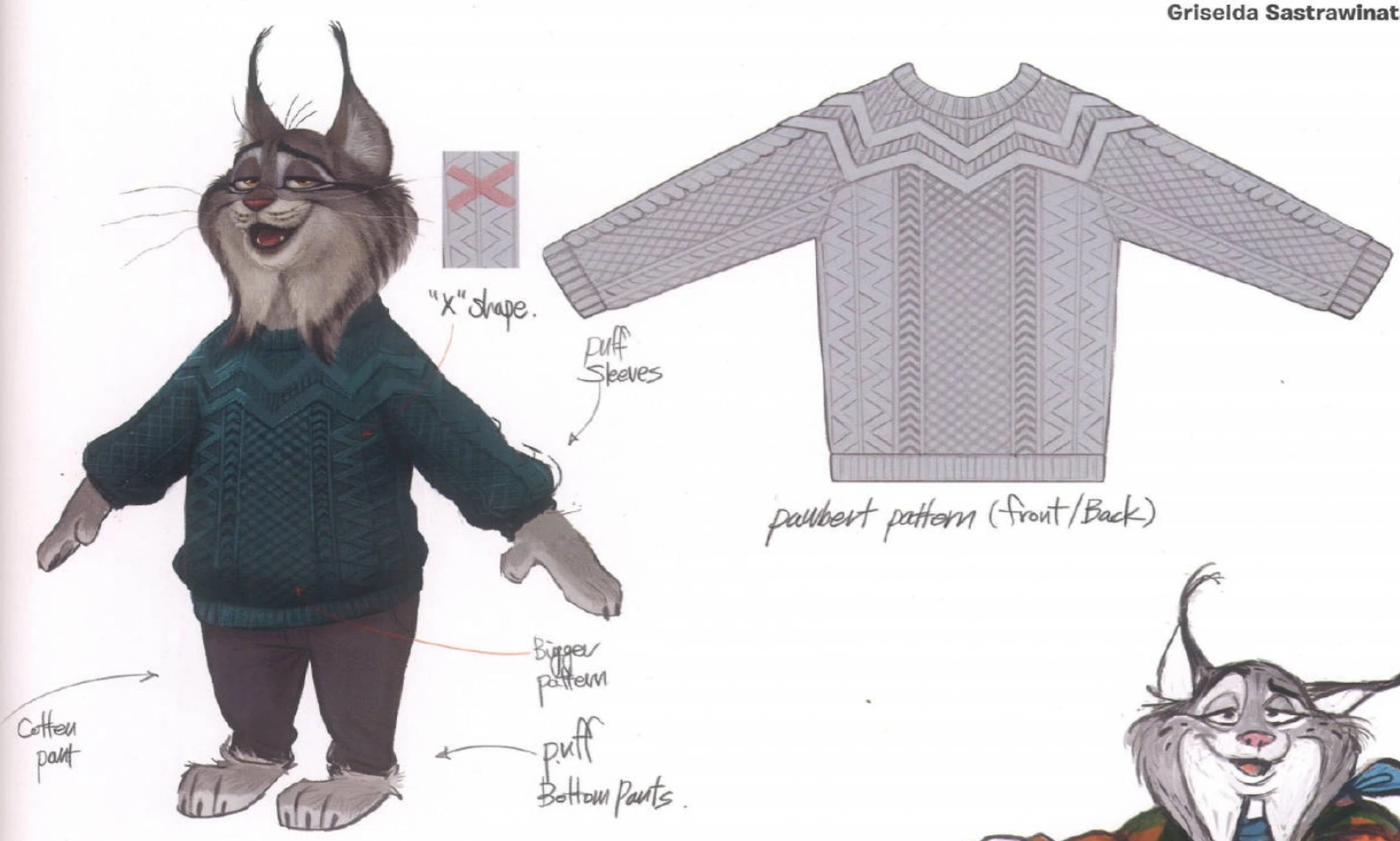


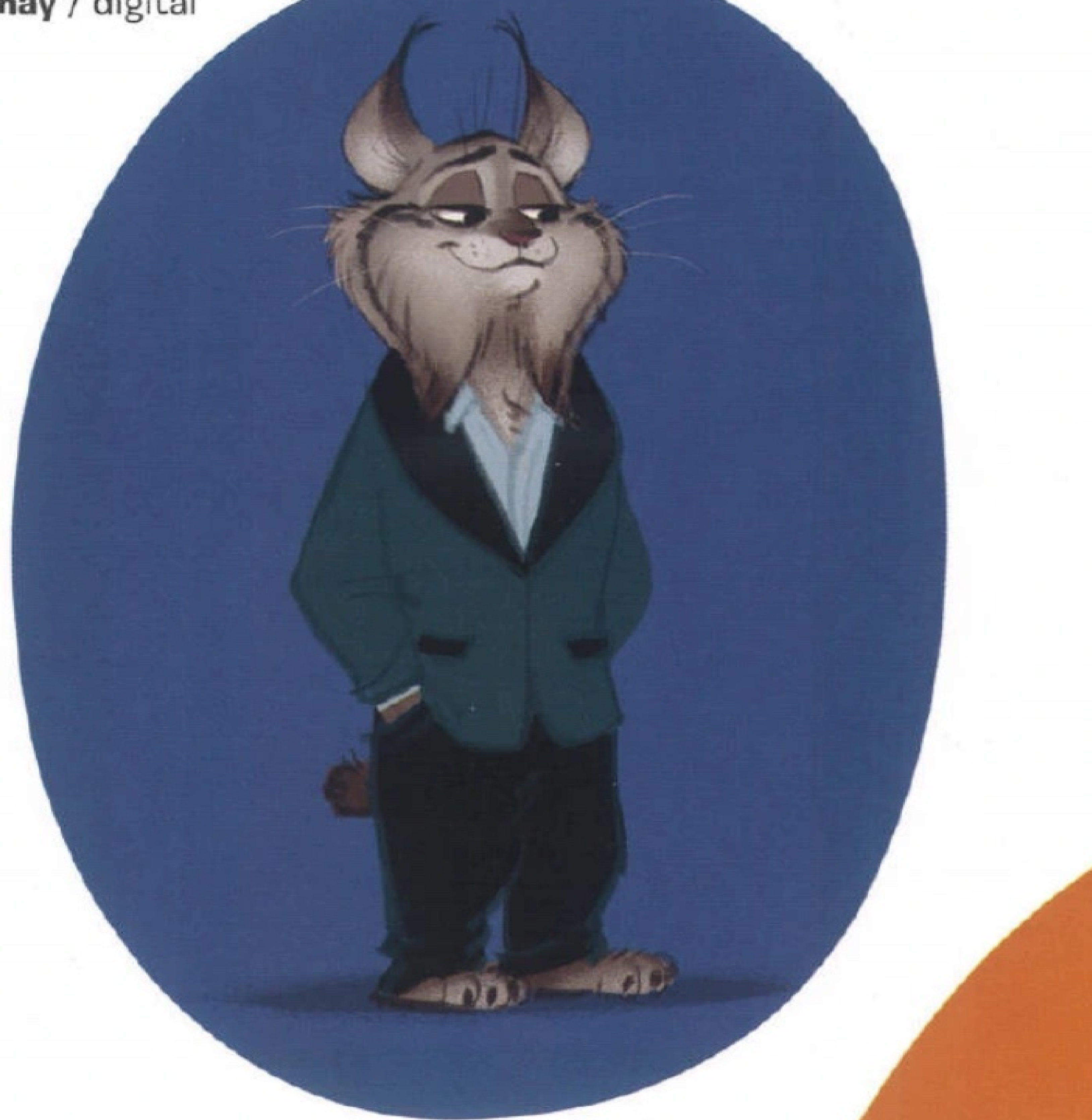


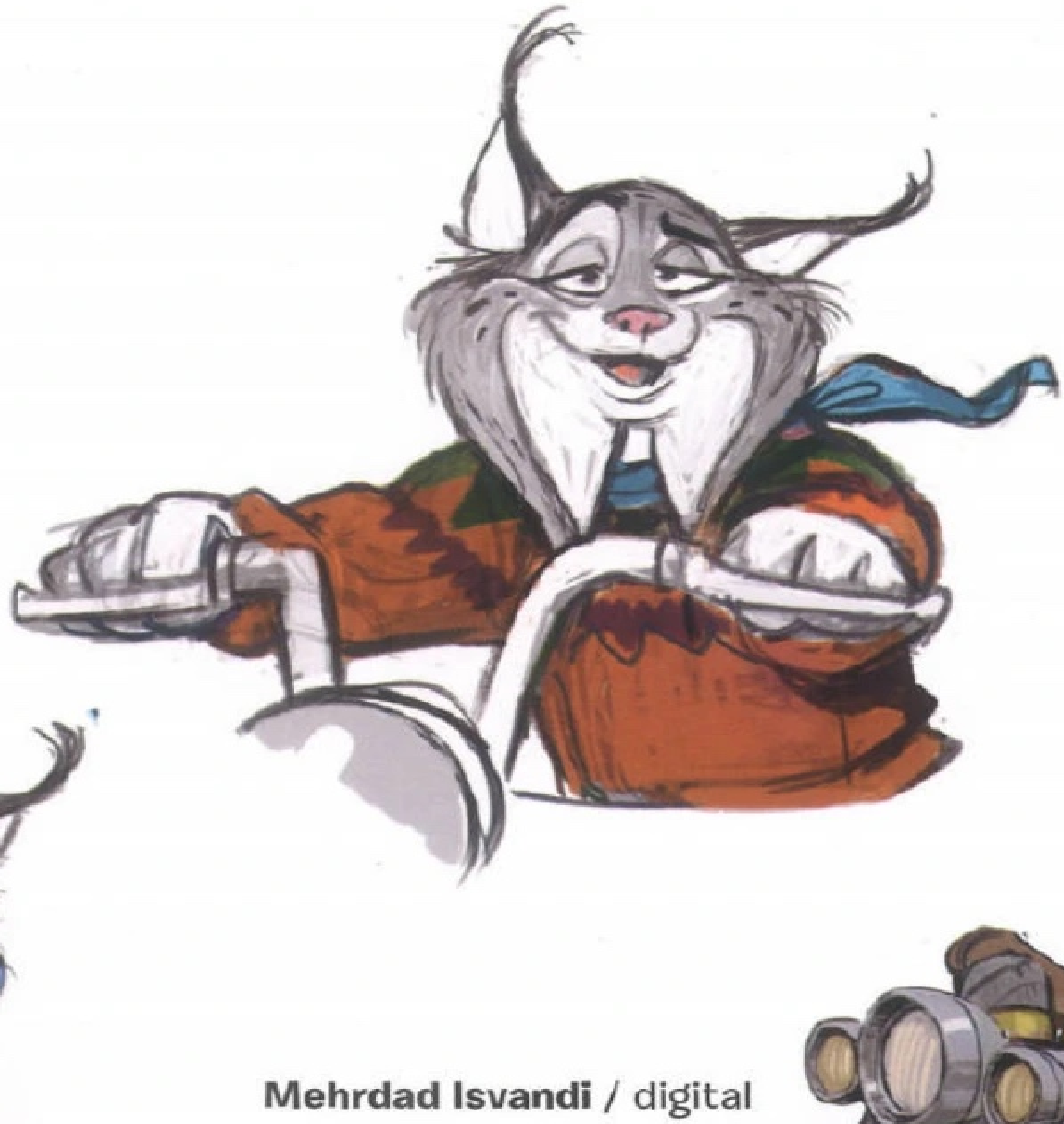


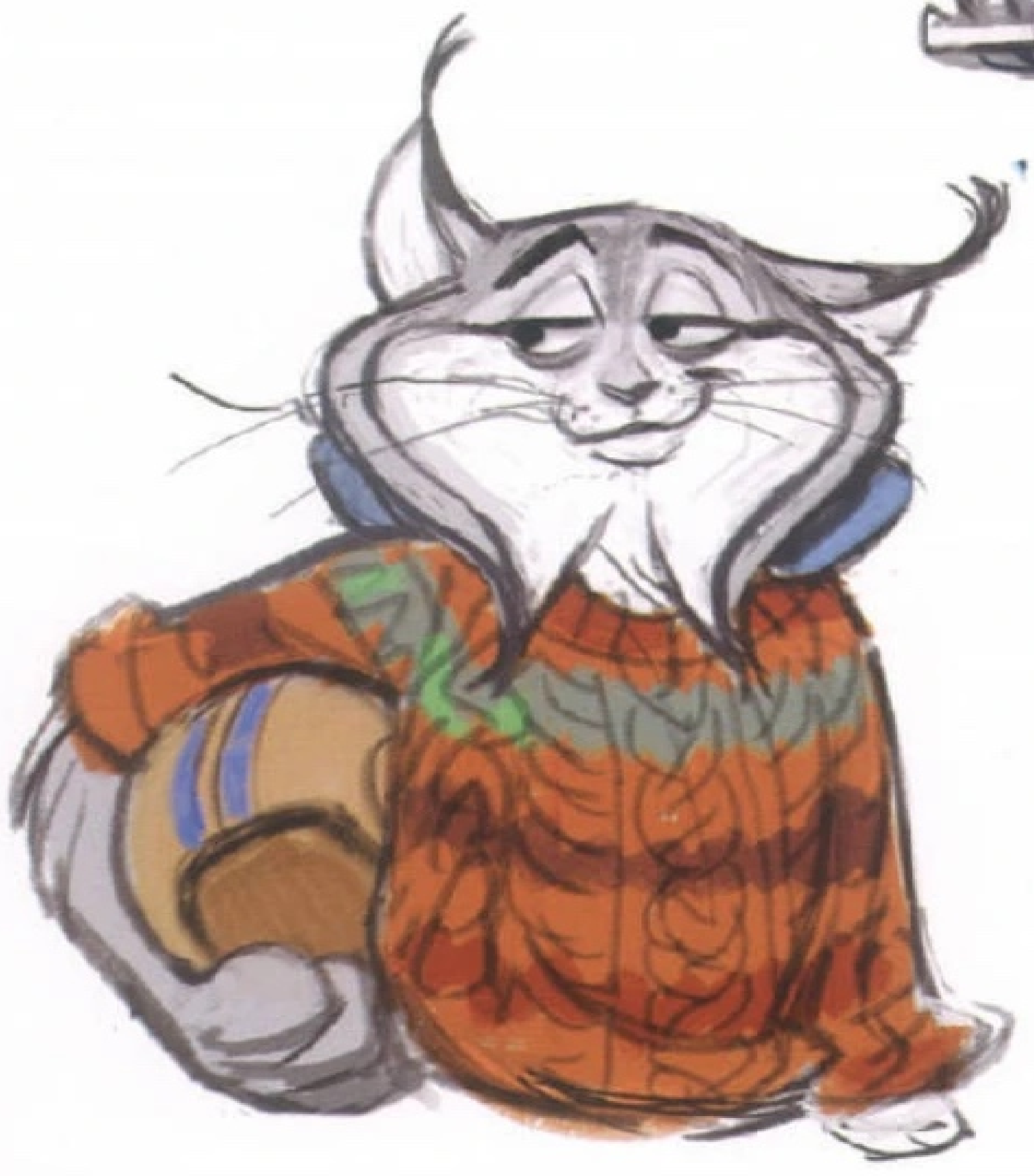
This spread (except where noted): **Sang Jun Lee** / digital

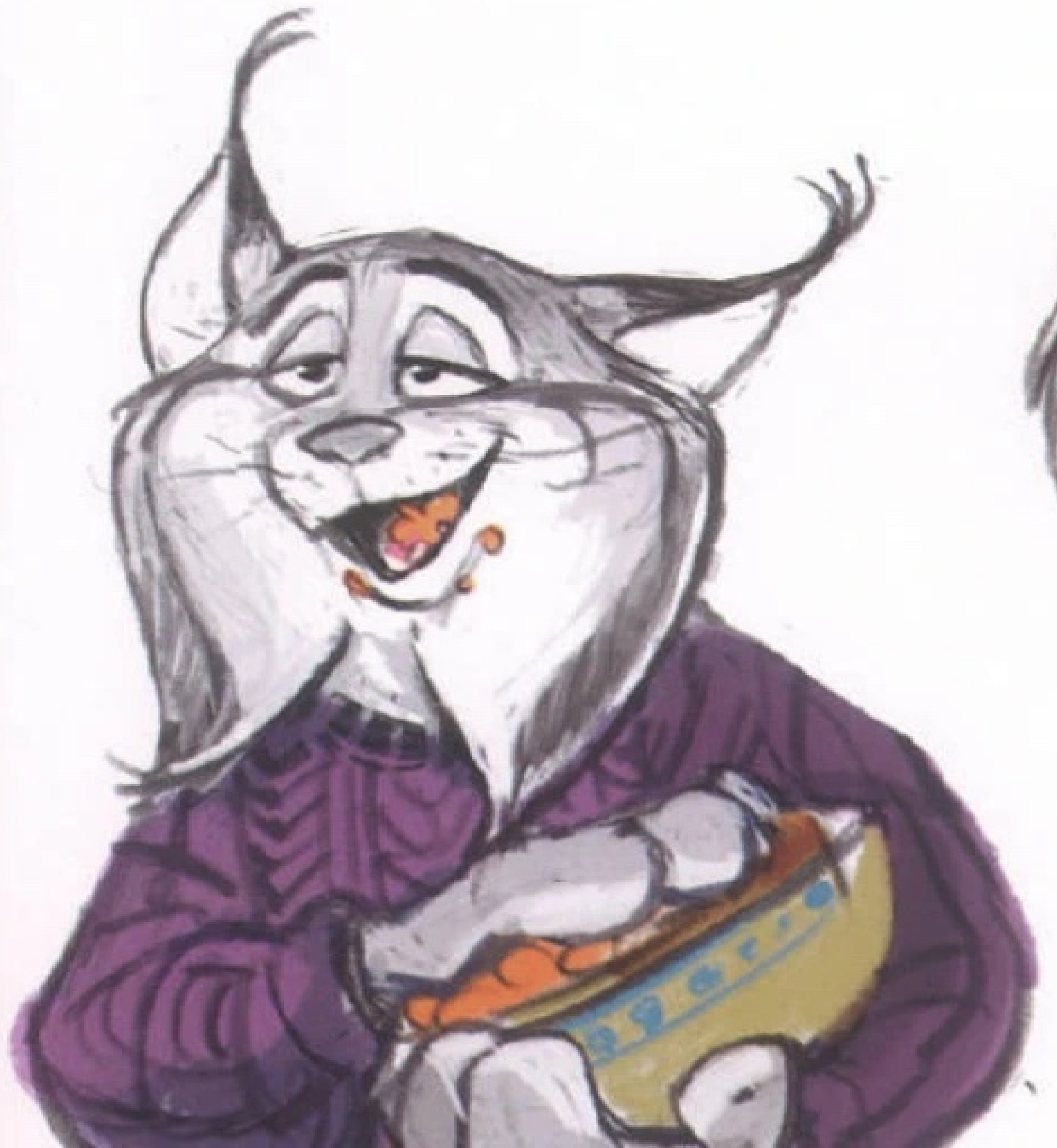
Griselda Sastrawinata-Lemay / digital


"X" shape.
puff Sleeves
pawbert pattern (front/Back)
Bigger pattern
Cotton pant
puff Bottom pants.

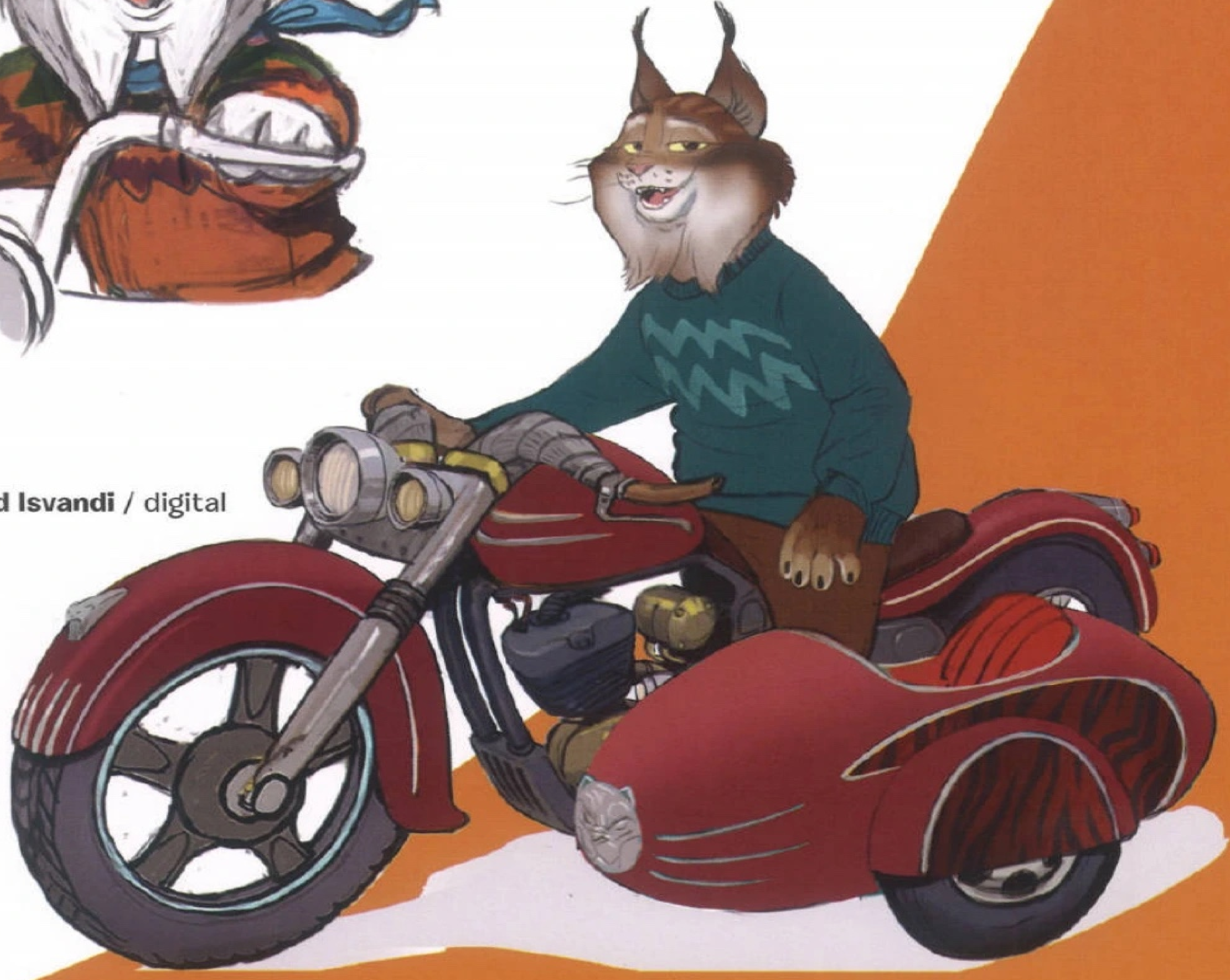


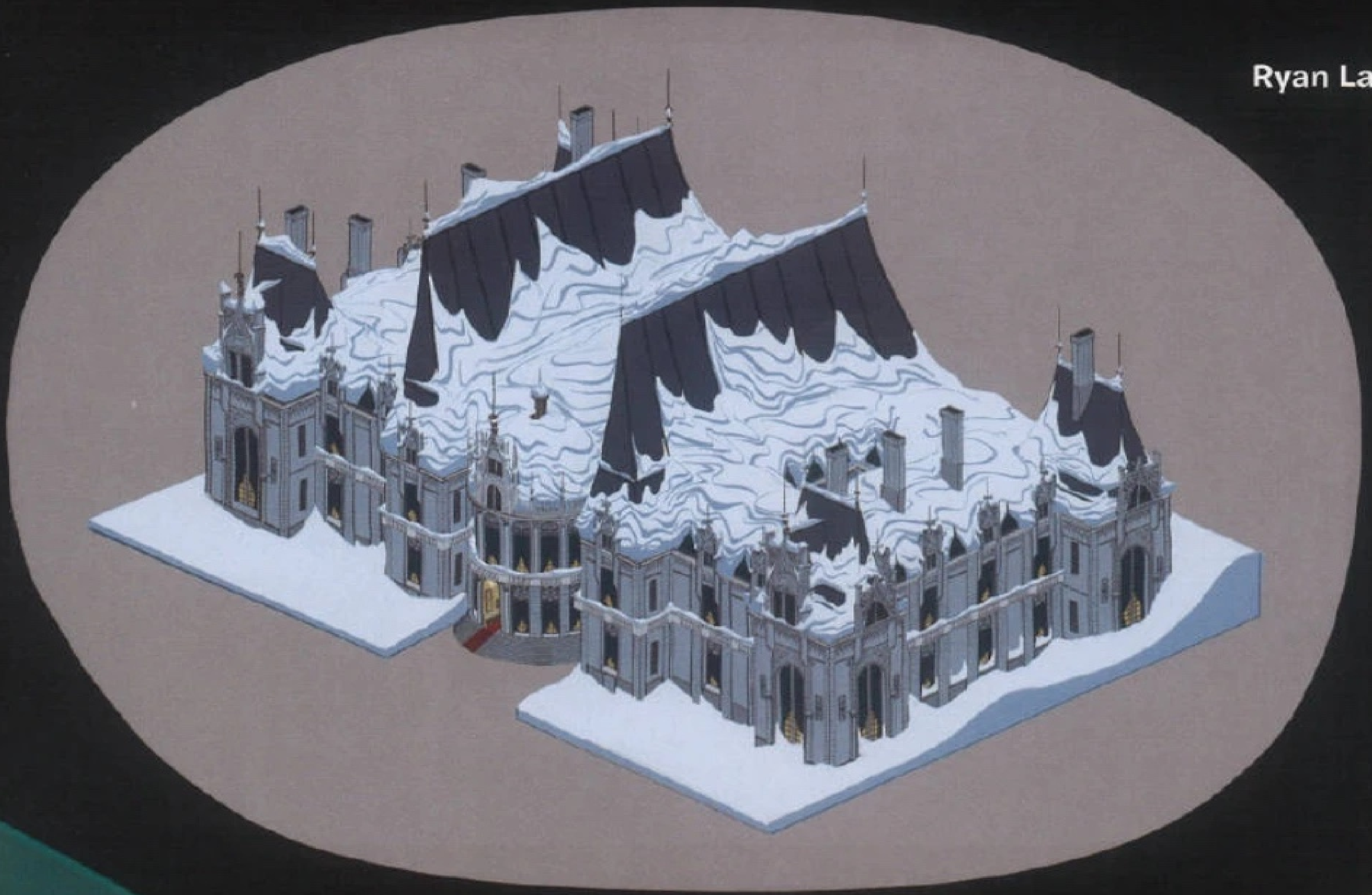




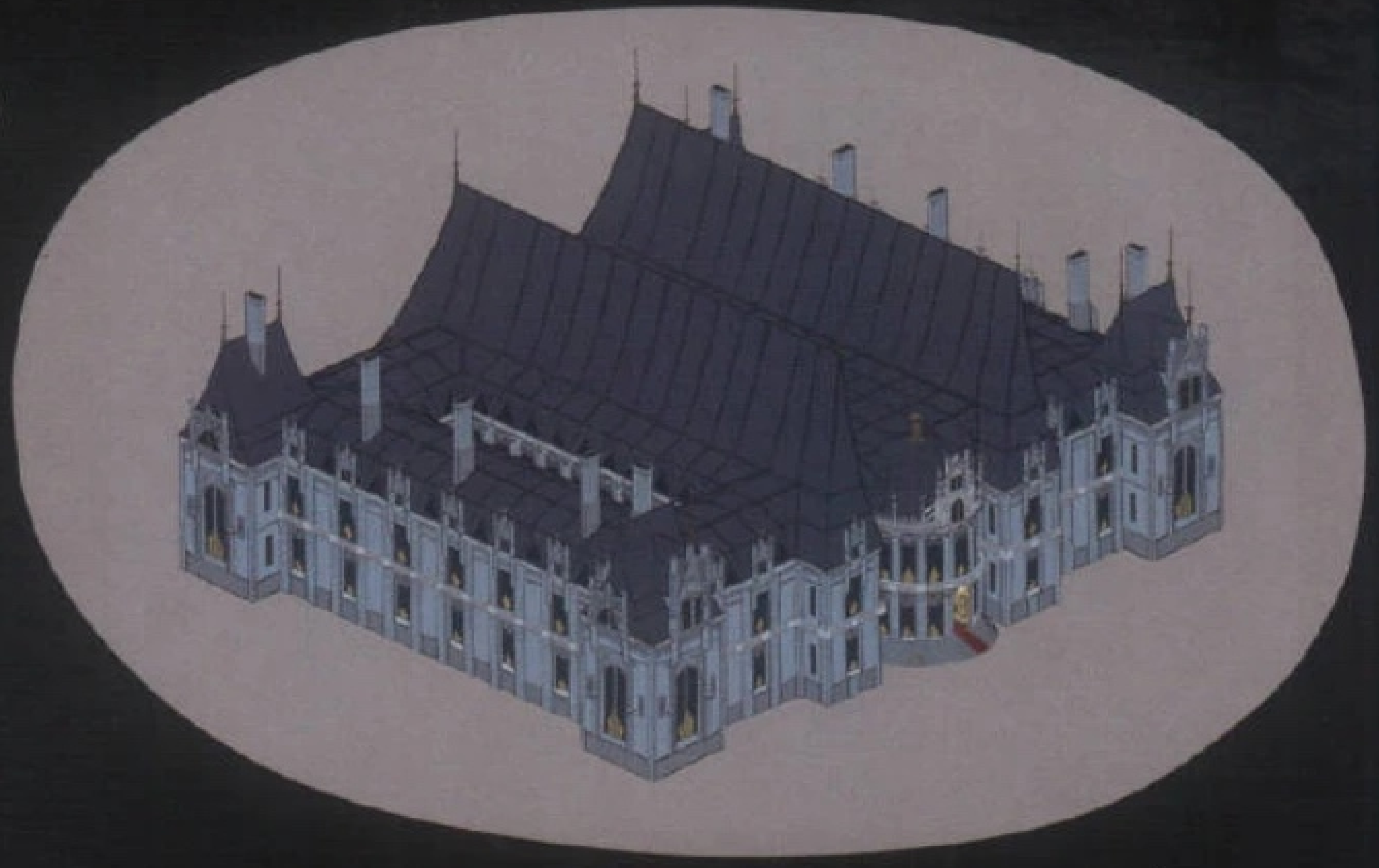


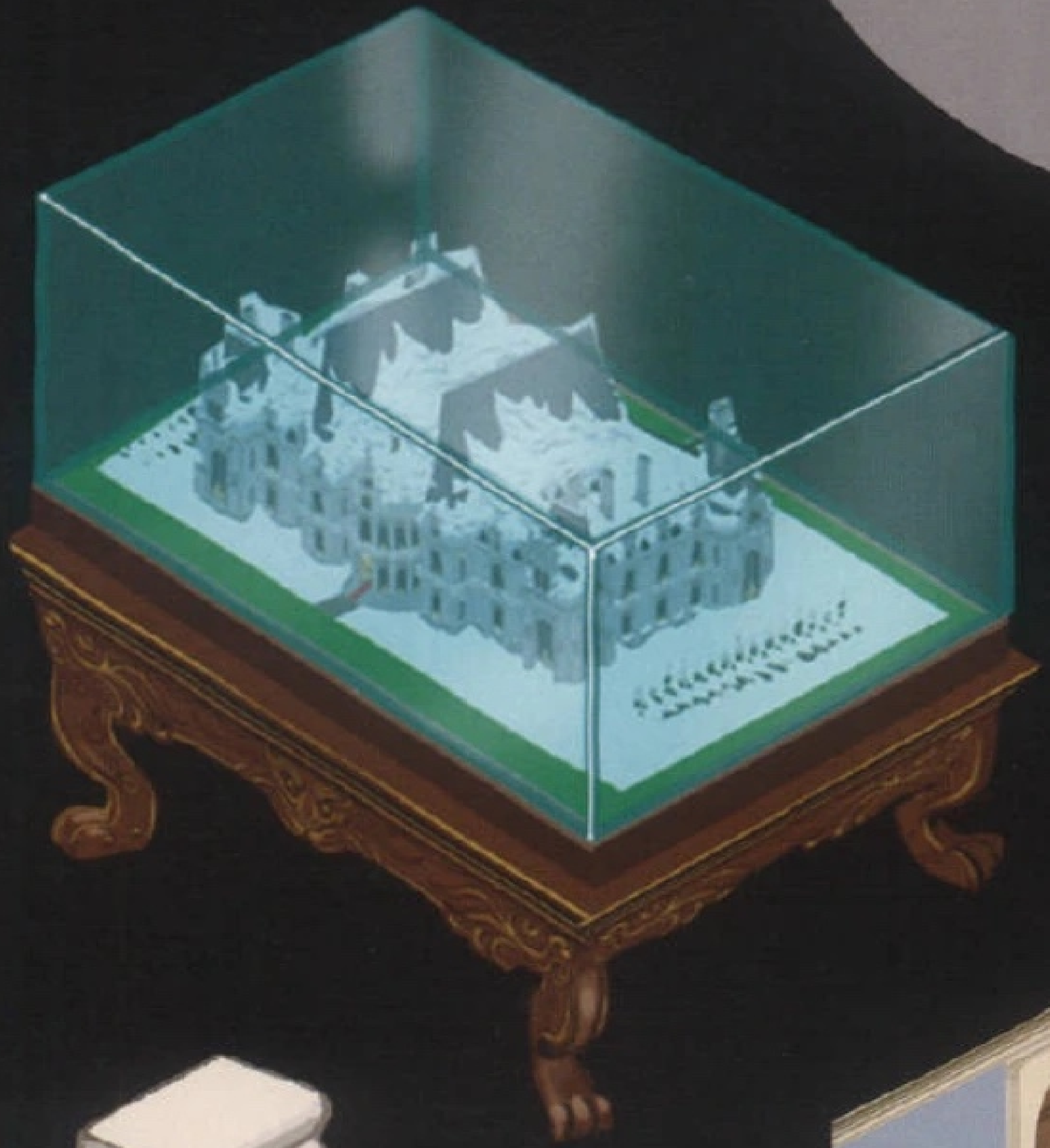
Mehrdad Isvandi / digital

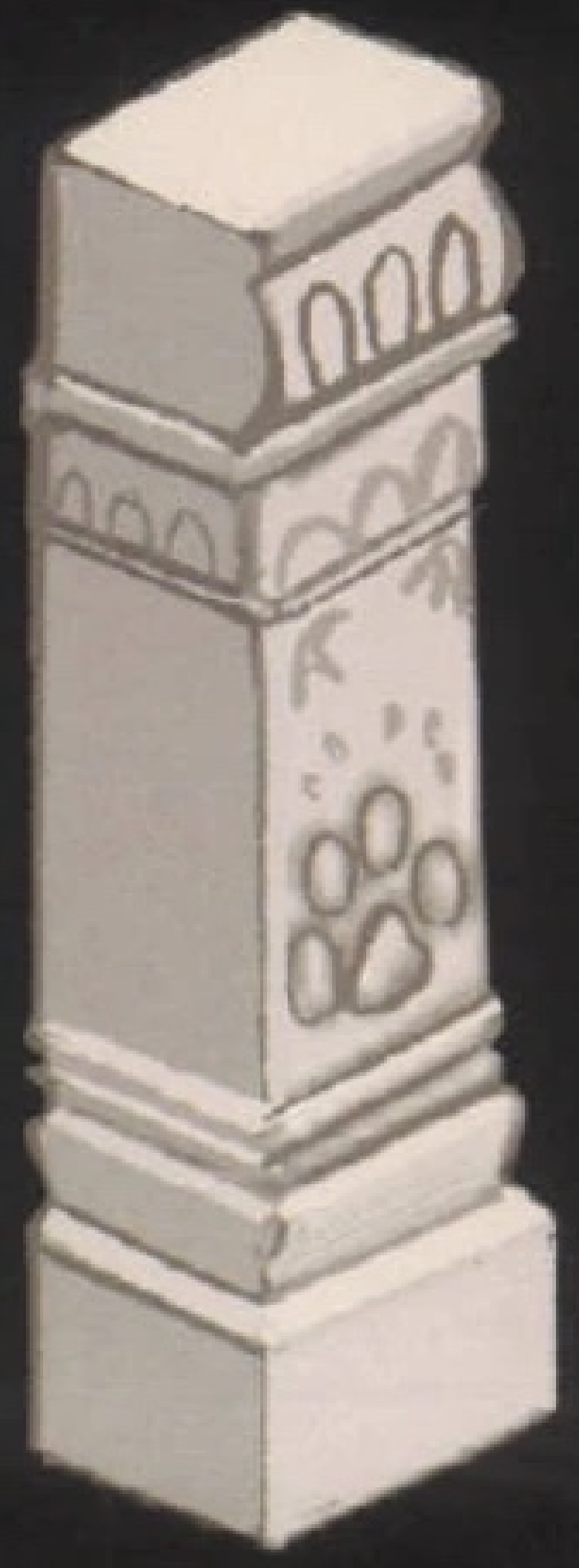


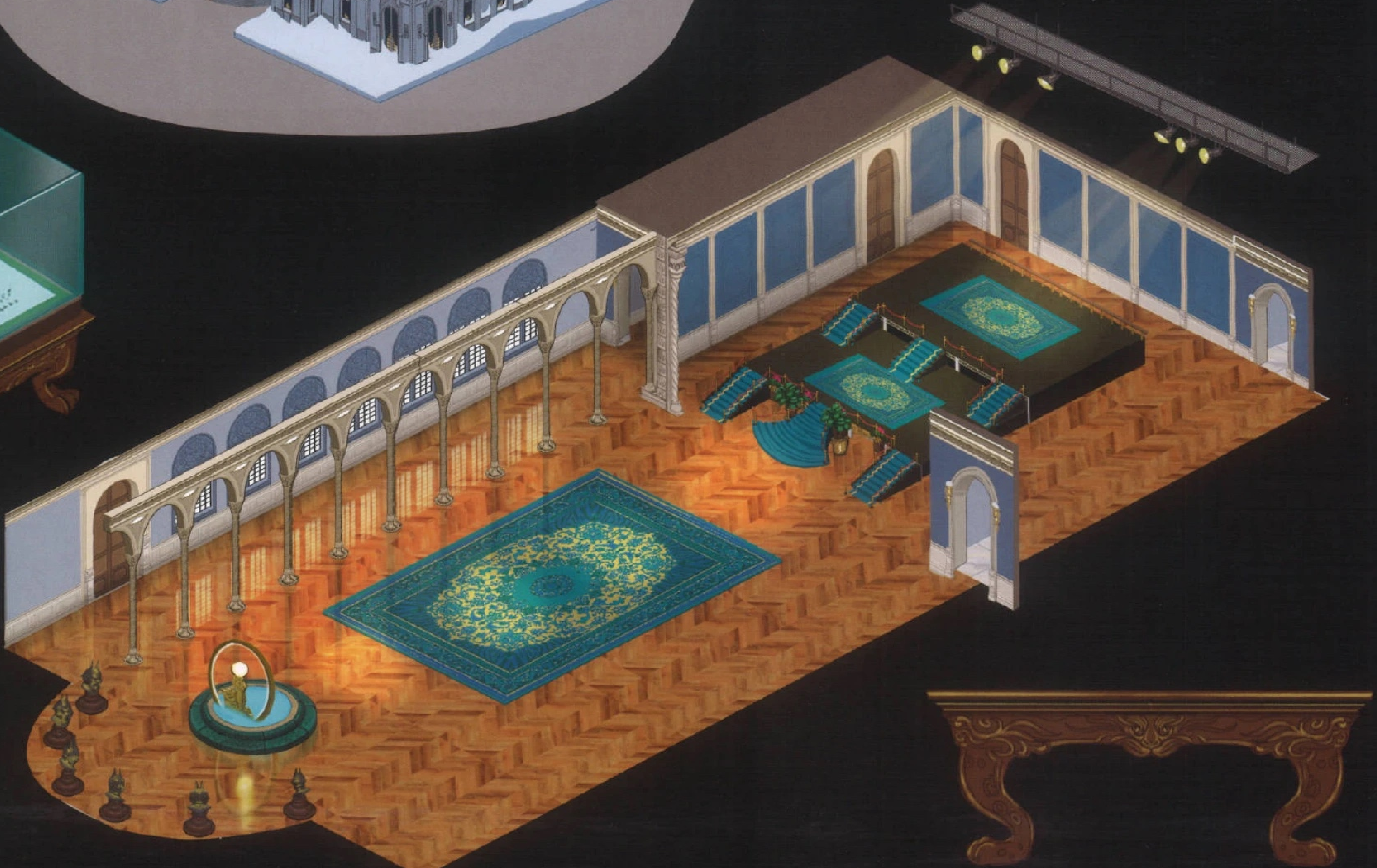


Ryan Lang / digital

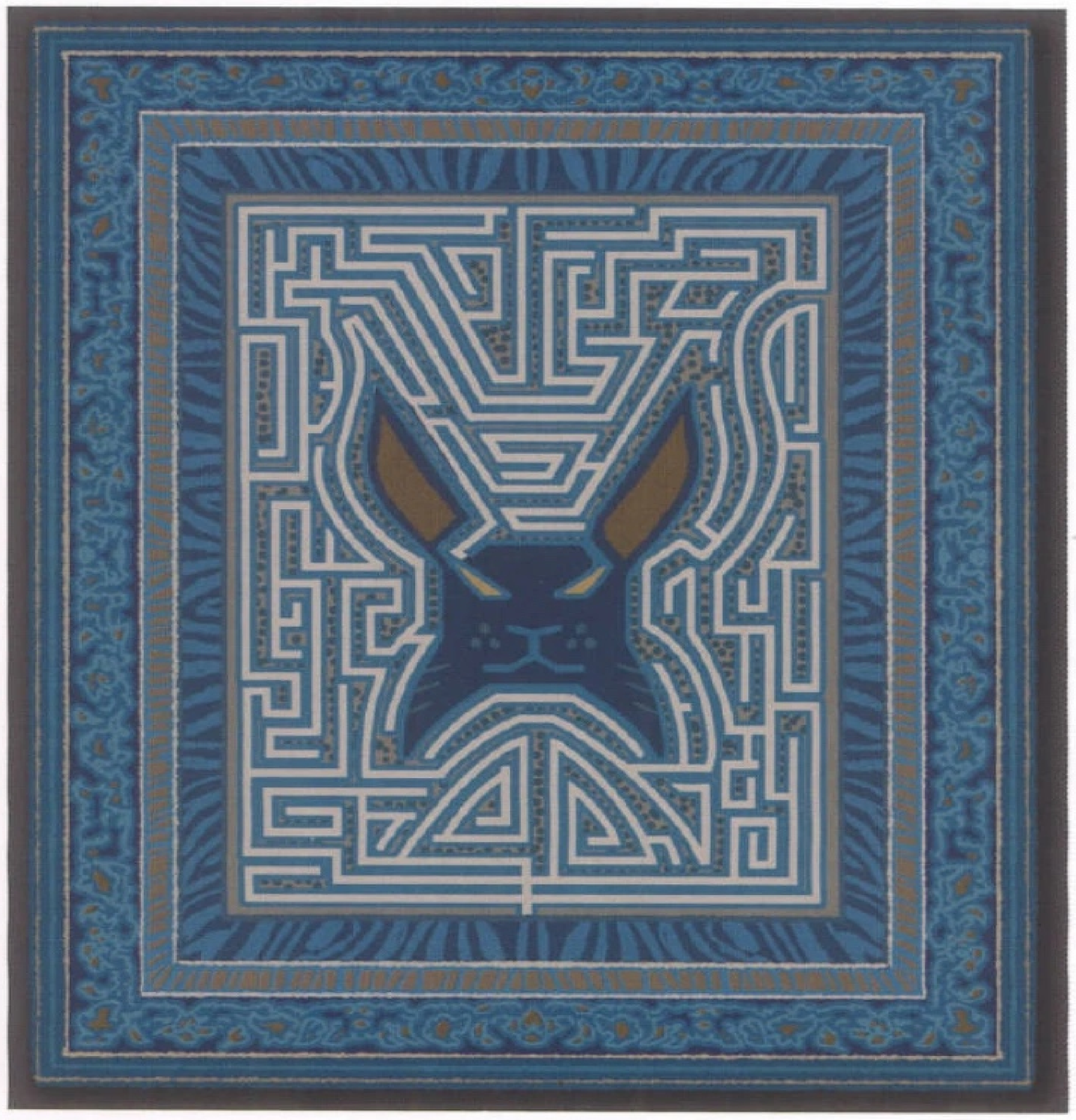




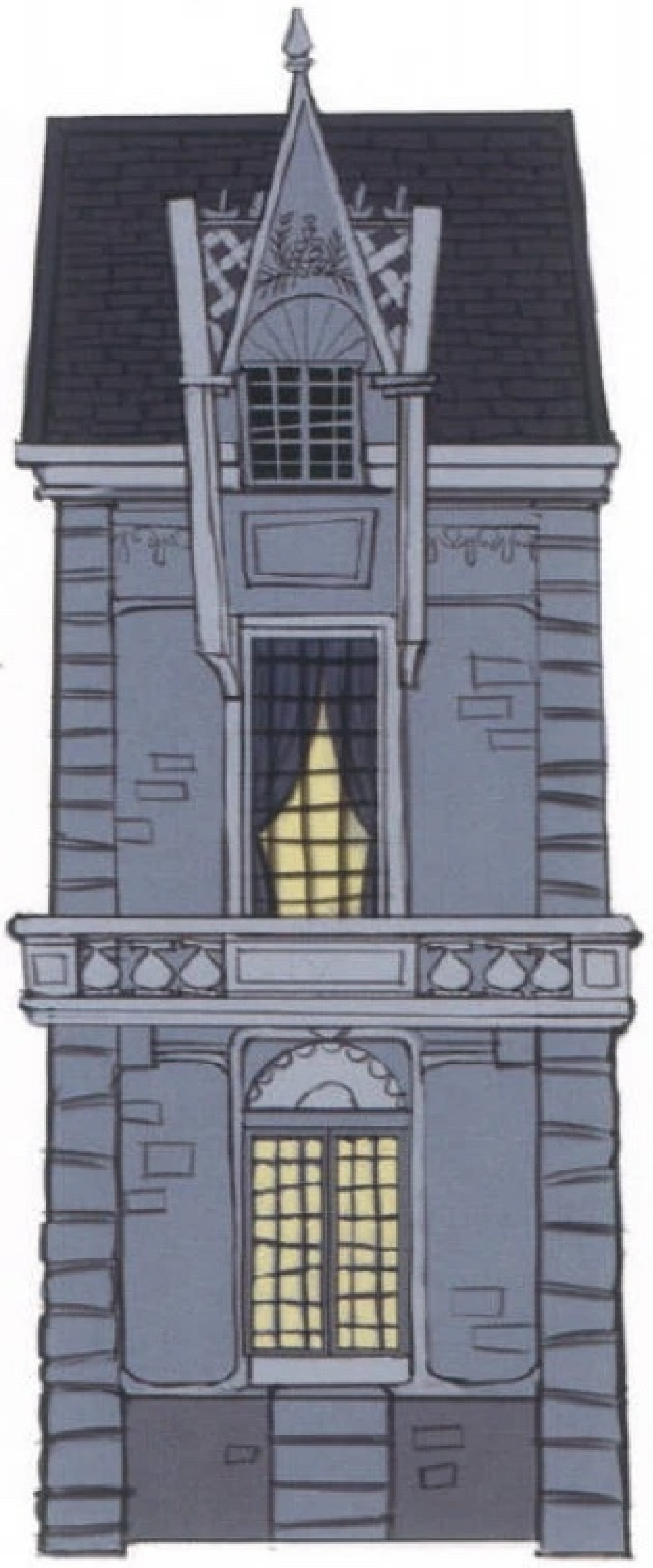




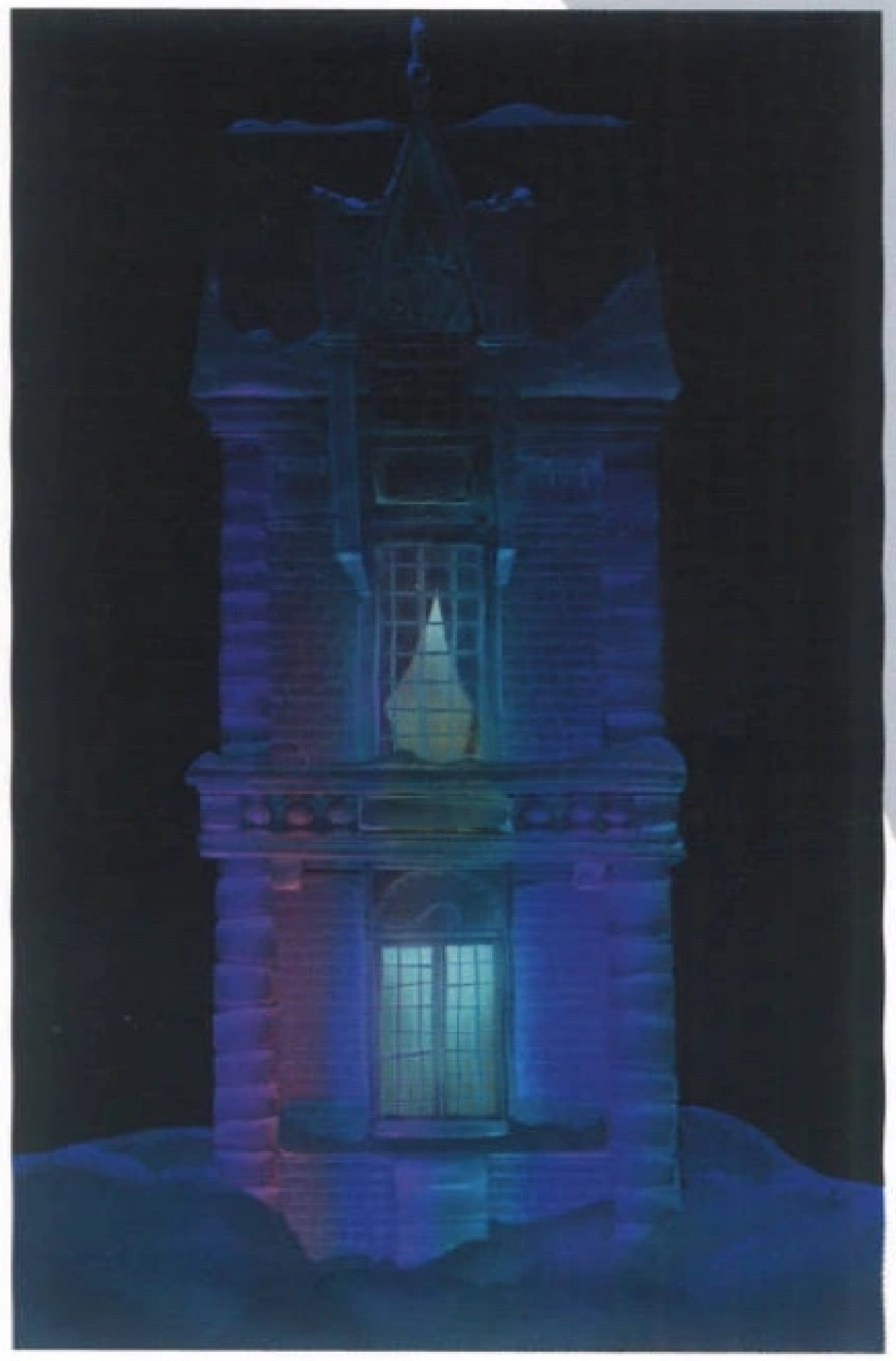
This page (except where noted): **Mehrdad Isvandi** / digital



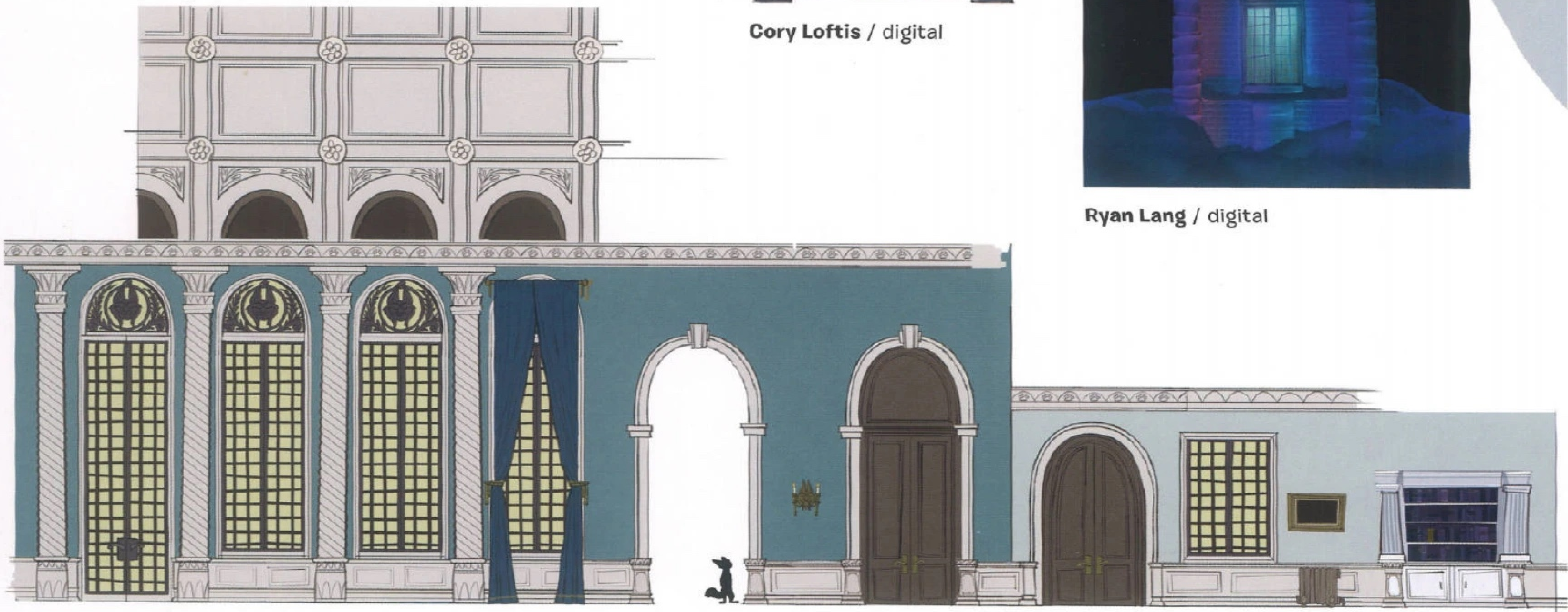
Griselda Sastrawinata-Lemay / digital



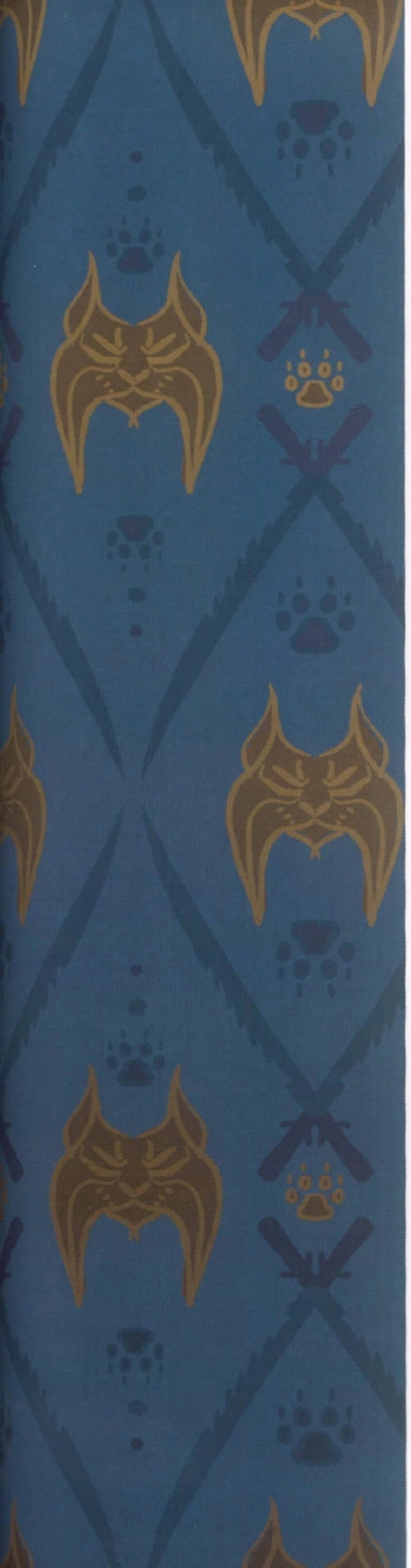
Cory Loftis / digital



Ryan Lang / digital

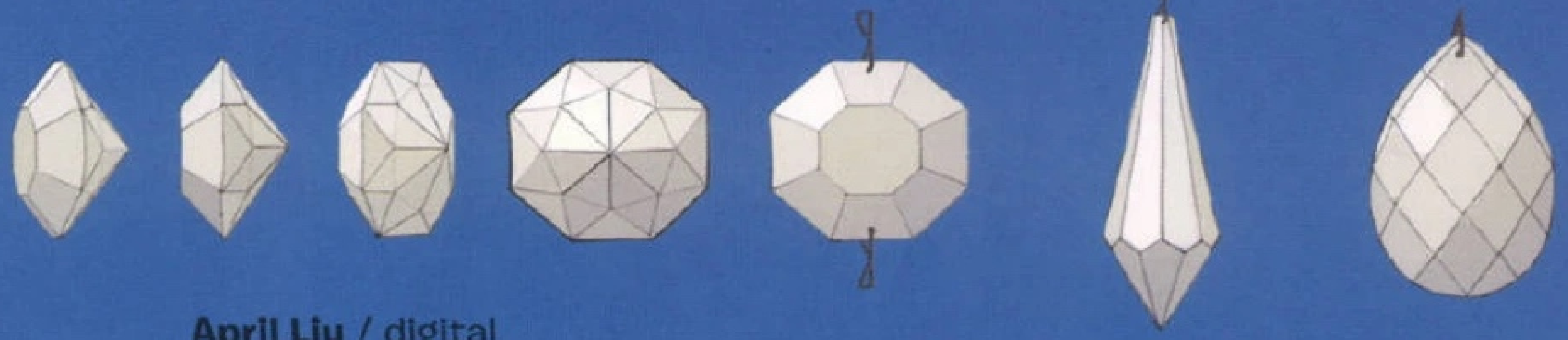


Cory Loftis / digital

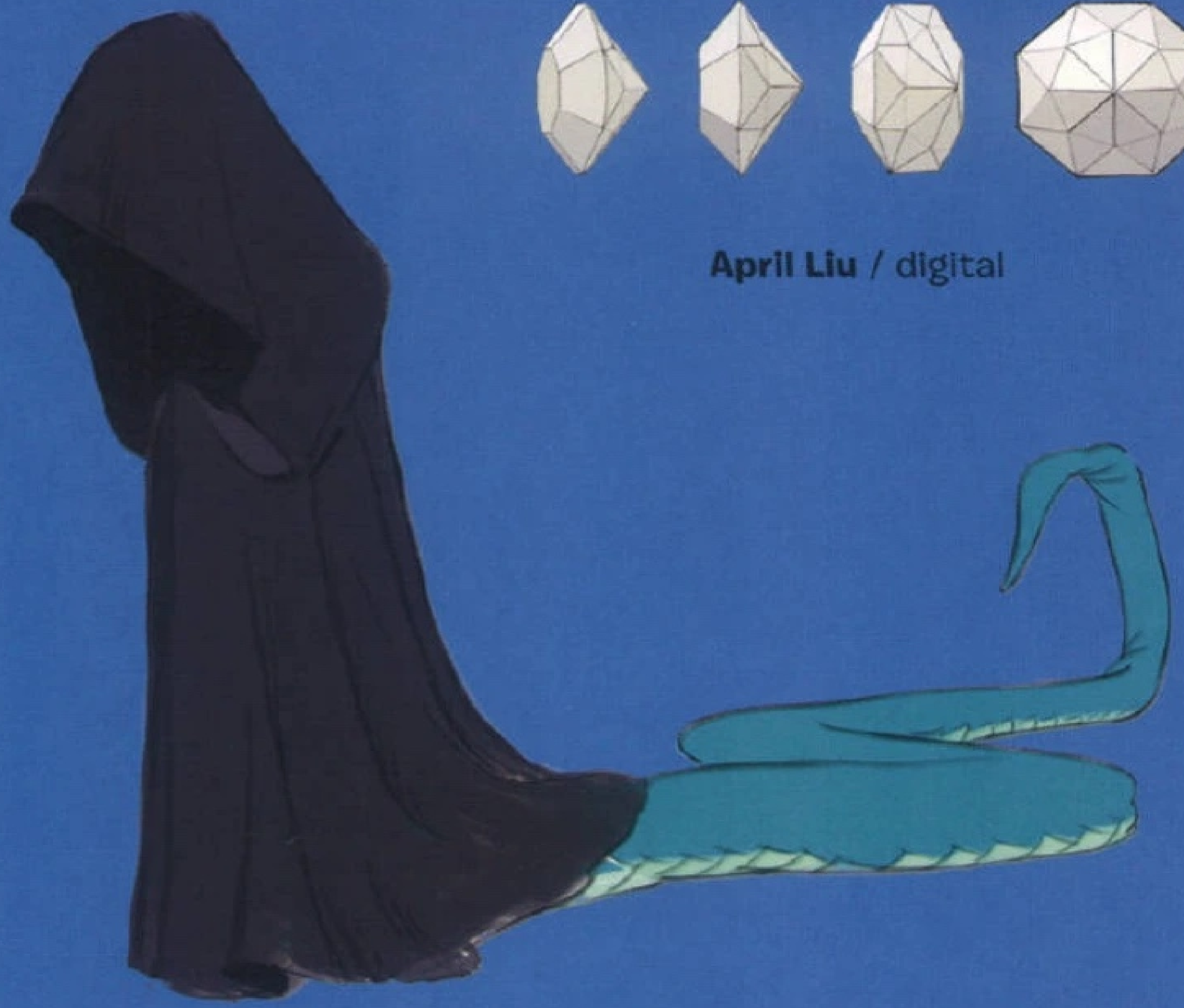


Pattern: **Griselda Sastrawinata-Lemay** / digital

SNAKE! SNAKE! SNAKE!

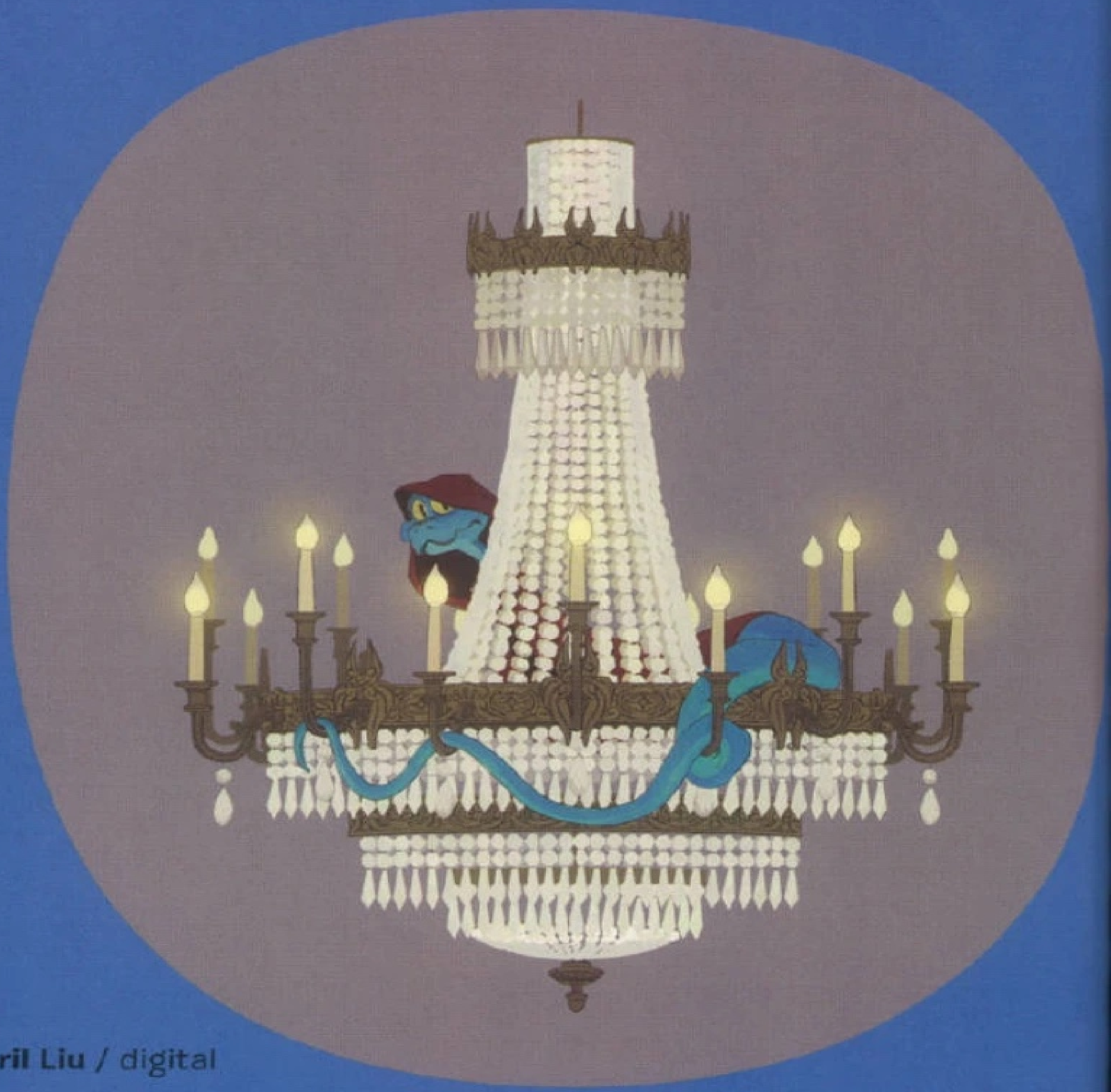


April Liu / digital

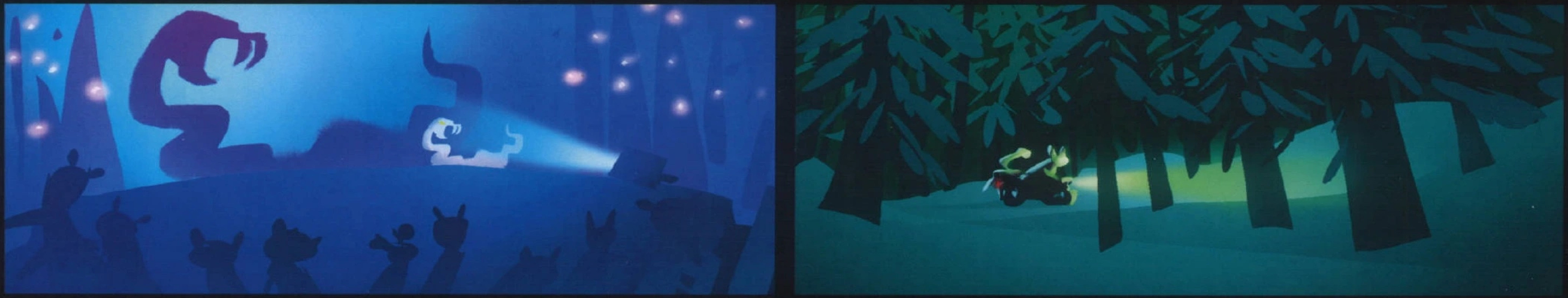


Ami Thompson / digital

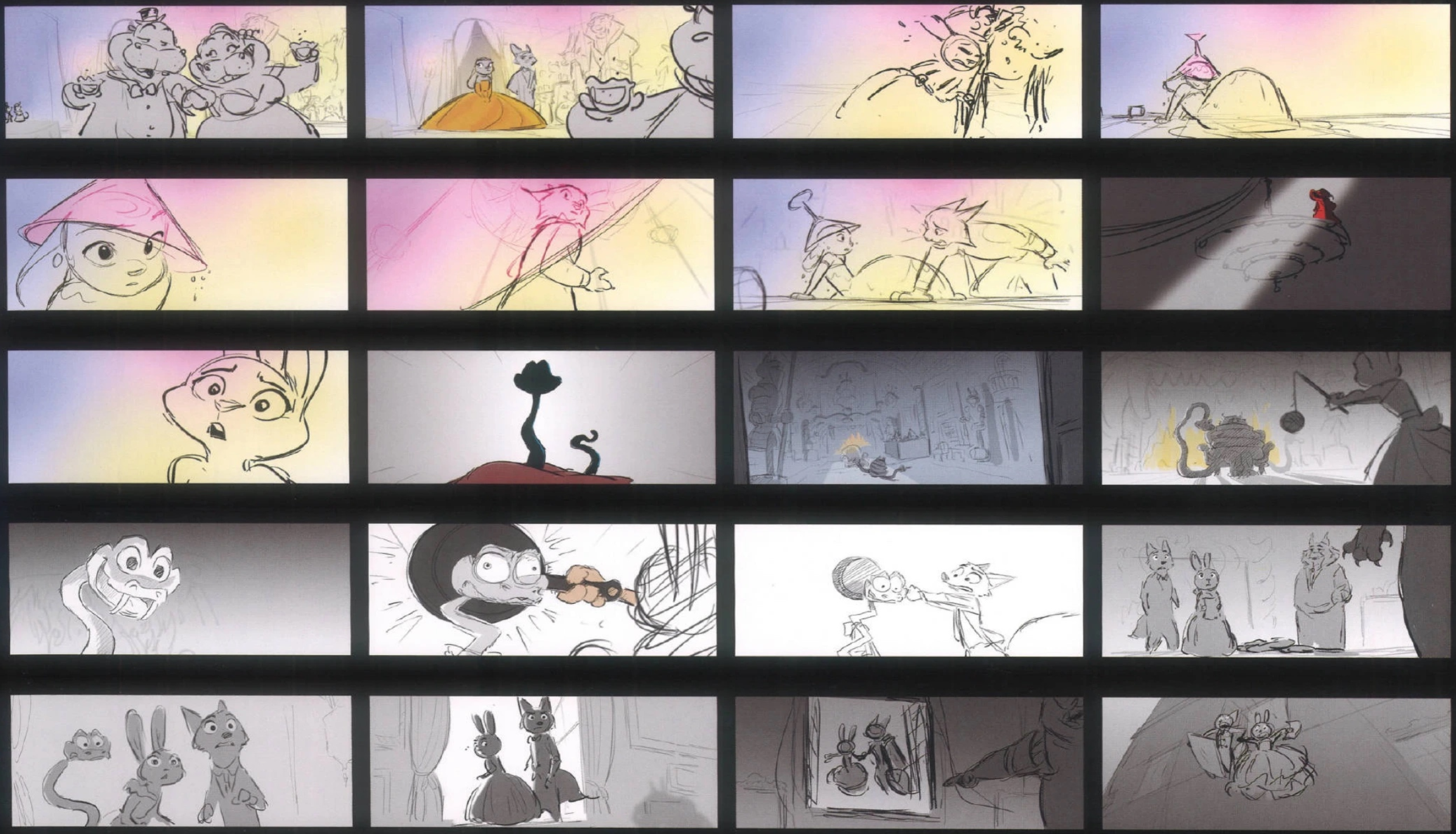
This pivotal scene does a lot of work in our story. We meet Milton Lynxley, Pawbert, and Gary De'Snake all for the first time and also launch the plot with the framing of Judy and Nick. Editorially, it was a wonderful challenge balancing so many competing elements—drama, humor, and action—all while setting up the stakes for the rest of the film.
—Jeremy Milton, Editor



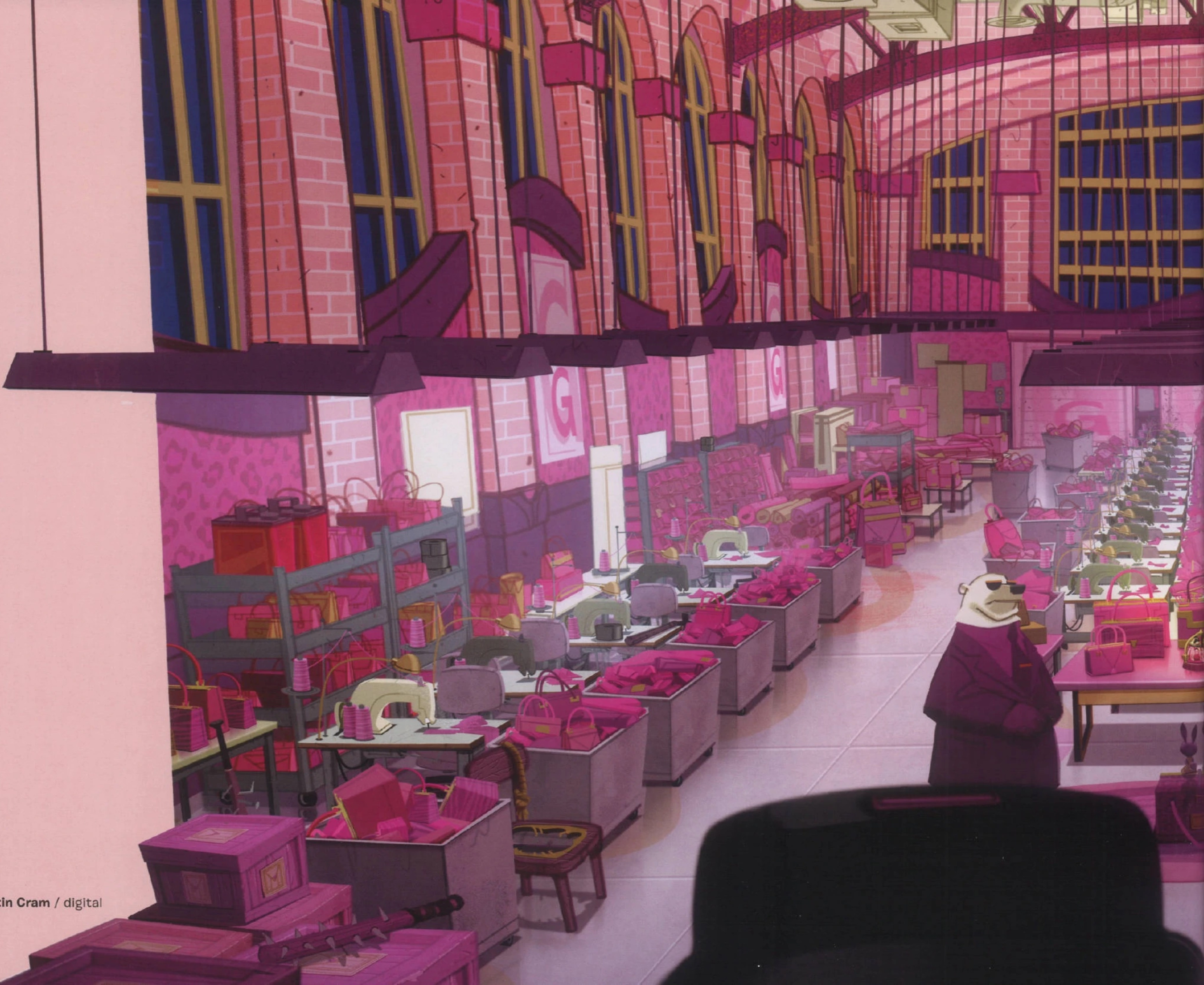
April Liu / digital



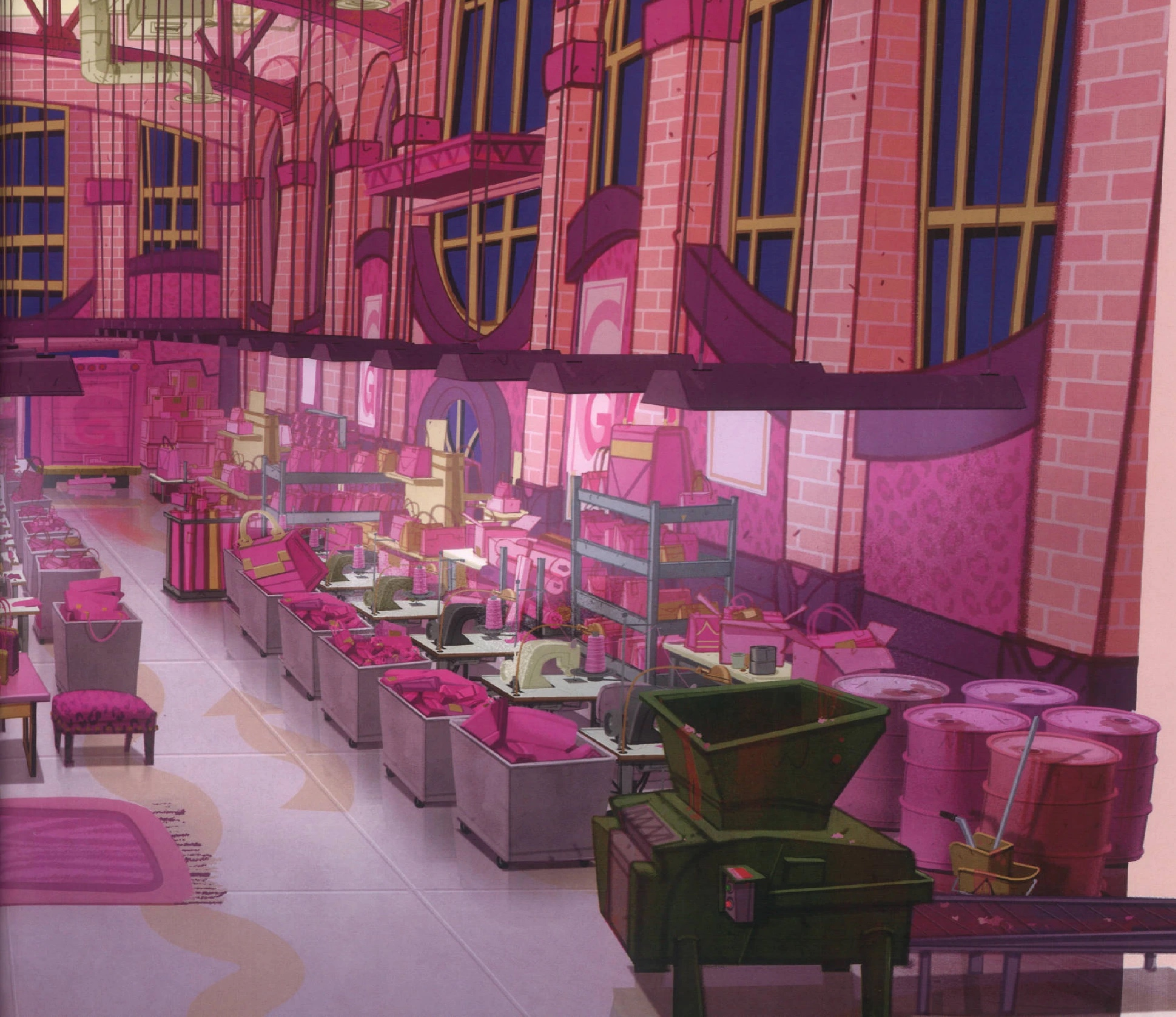
Bottom row: **Griselda Sastrawinata-Lemay** / digital



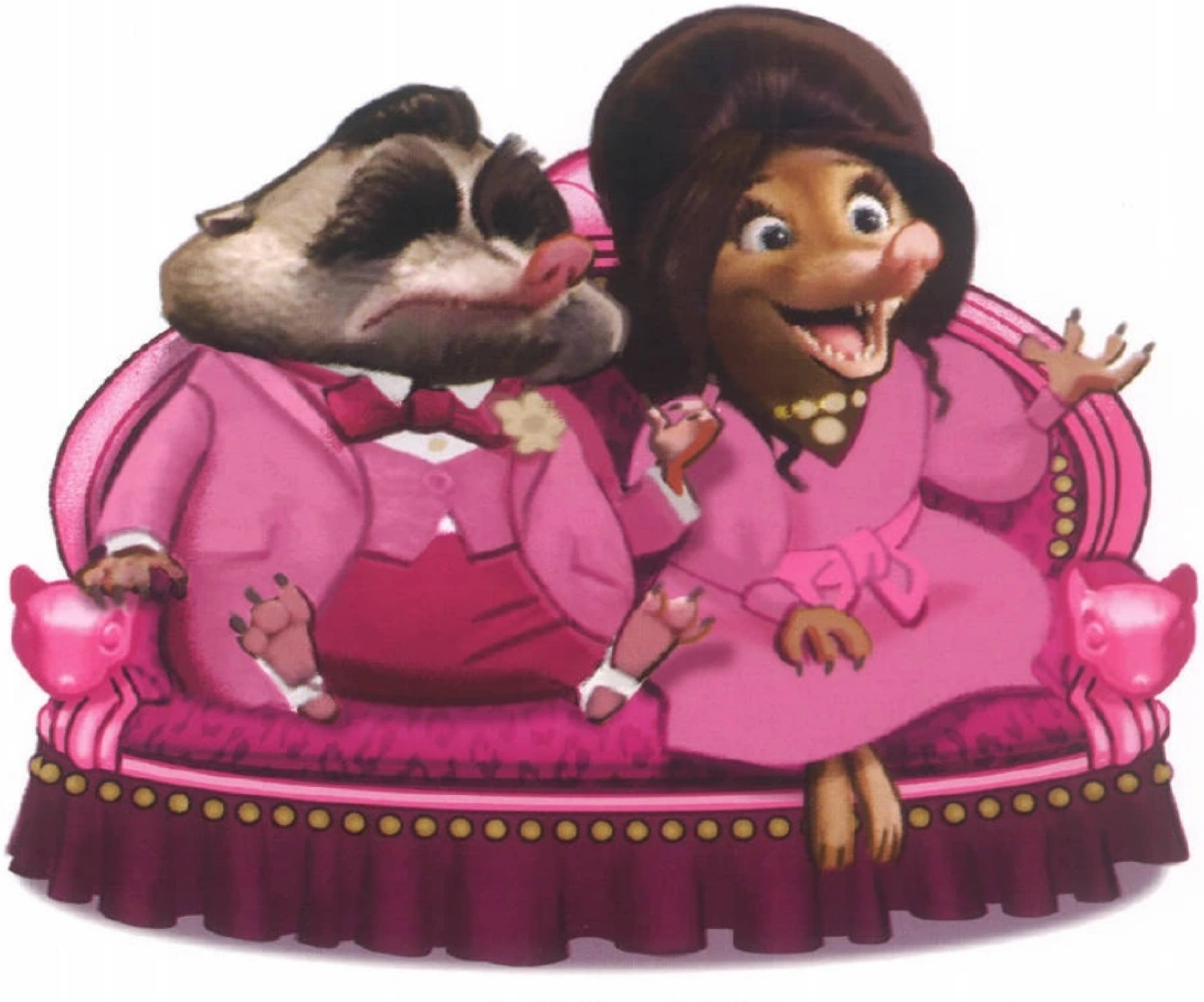
Ryan Green, Samantha Vilfort, Jeremy Spears, Edie Jiang, and Allen Ostergar / digital



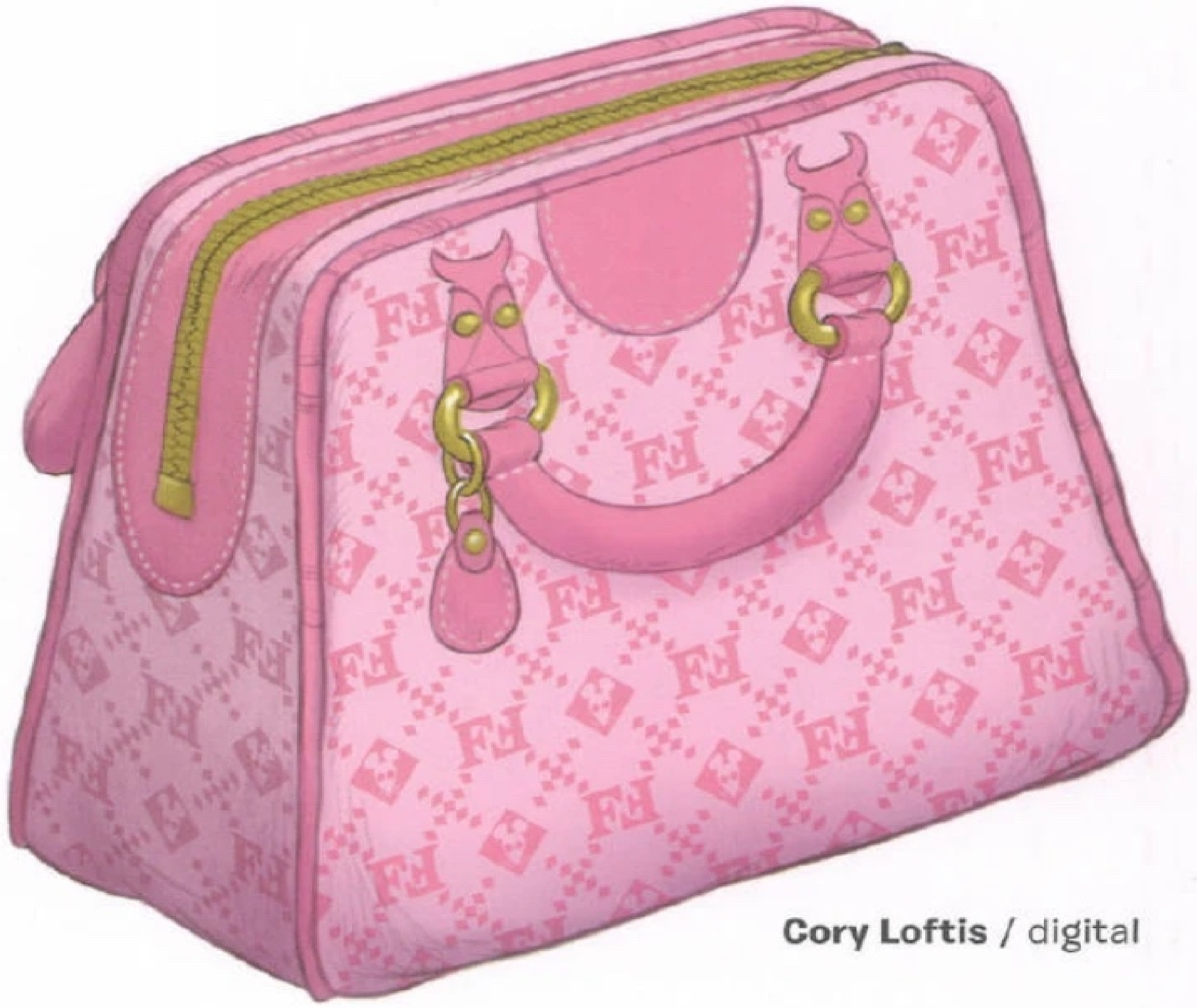
Justin Cram / digital


G

THE BIG CRIME FAMILY



Justin Cram / digital



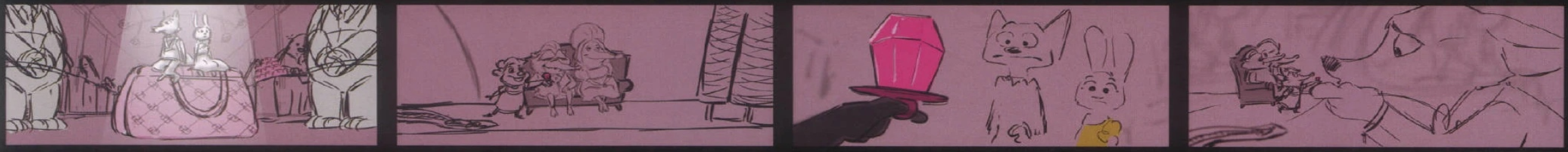
Cory Loftis / digital

Leticia Gillett / digital

Bottom row (except where noted): **Meg Park** / digital

Judy and Nick visit Zootopia arctic shrew crime boss Mr. Big at his daughter Fru Fru's luxury purse factory. The super-pink space bursts with bags of all shapes and sizes. In the background, we added a few details that hint to the Big family's alleged involvement in underworld activities. While there, we also meet Fru Fru's adorable mini-me: her daughter, Judith.
—Justin Cram, Visual Development Artist

Griselda Sastrawinata-Lemay / digital



Nancy Kruse and David VanTuyle / digital

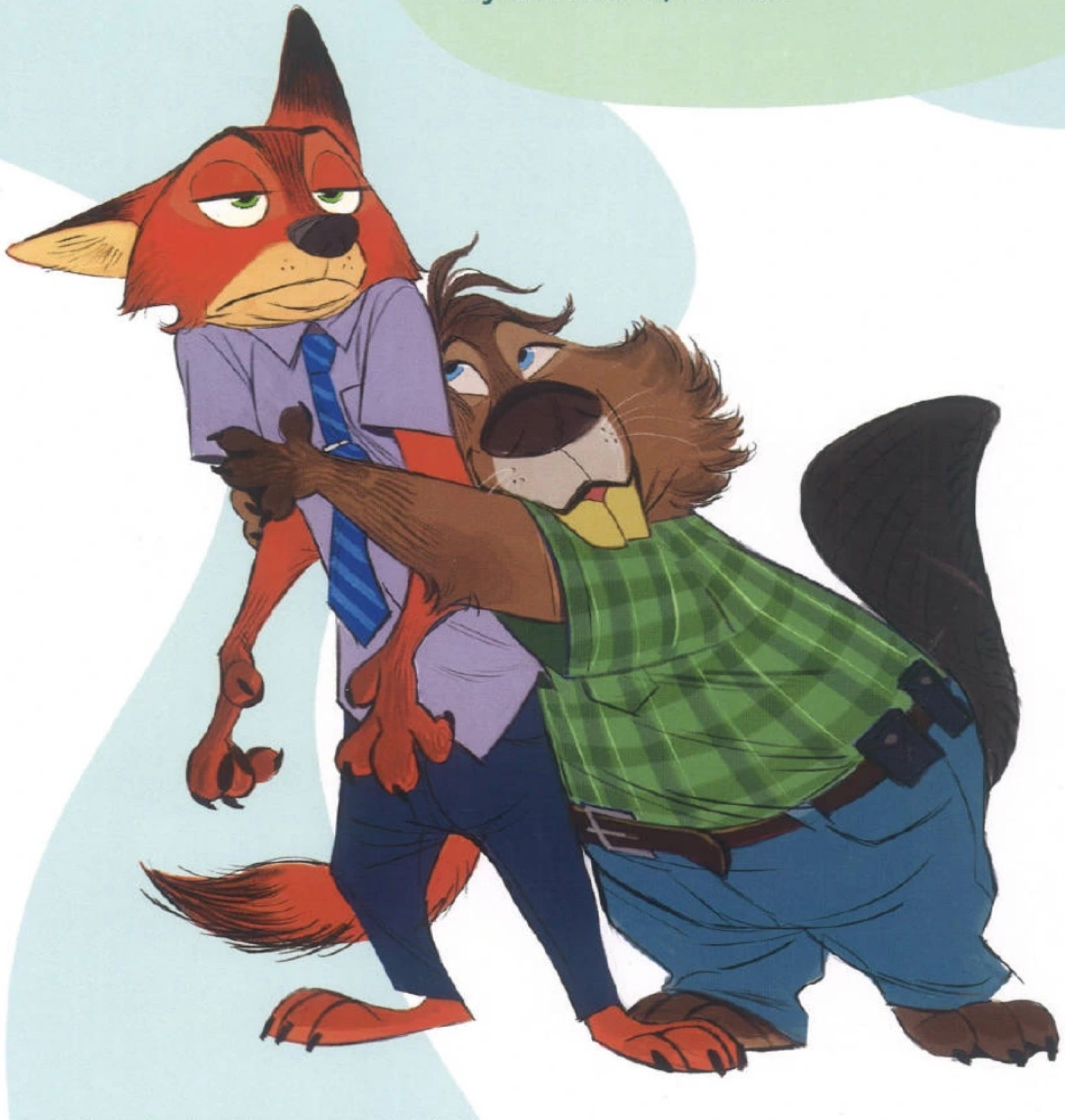
Sardines
with sea salt
STORE
FISH

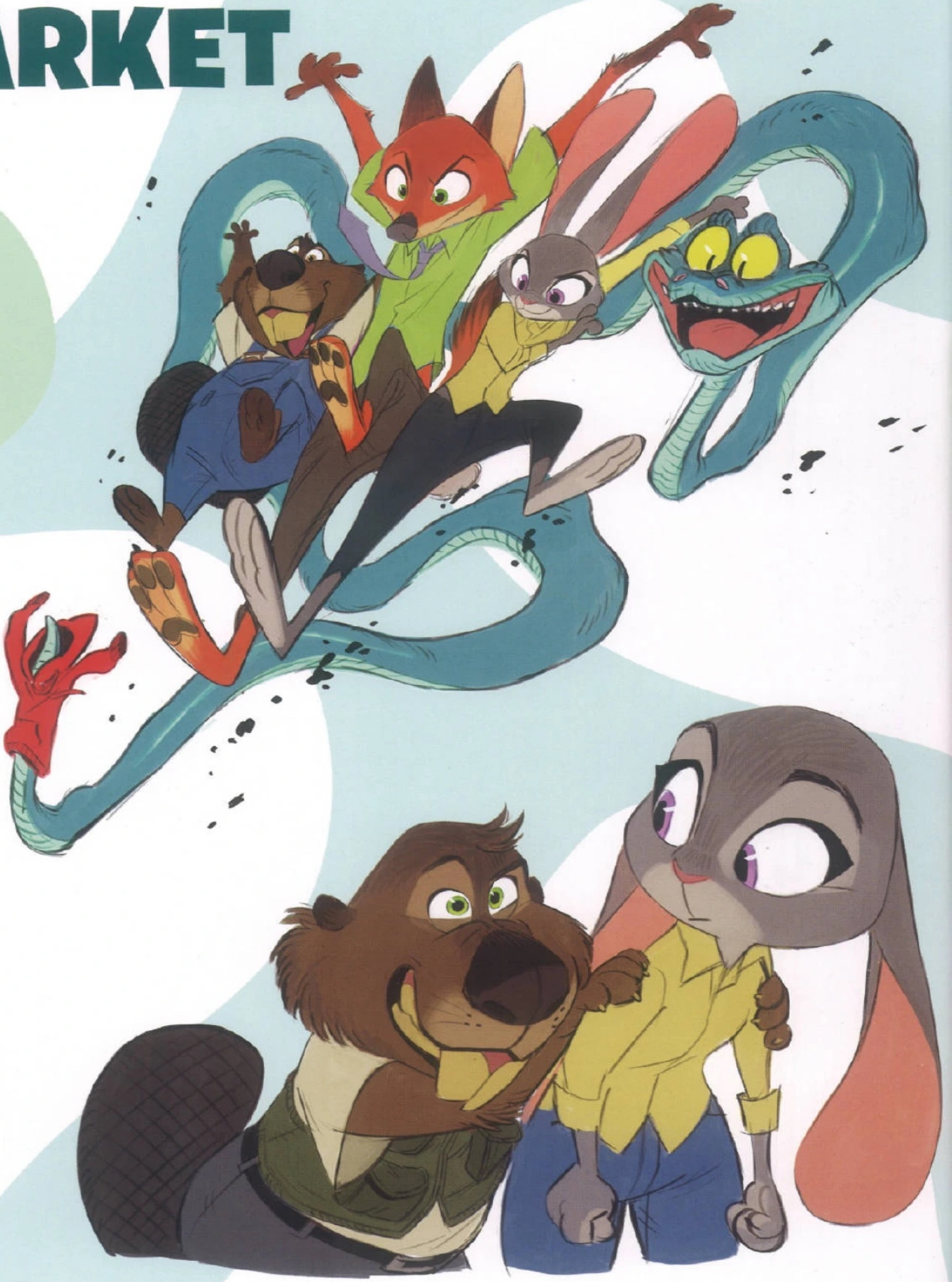
Limei Z. Hshieh / digital

MERLION
RANCH MARKET
BEER
The Shell HUT

THE MARSH MARKET

Nibbles comes from the Marsh Market, a busy and chaotic wonderland for semi-aquatic animals that is new to audiences—*and* to Judy and Nick. Playing Nibbles as the enthusiastic tour guide against Nick as the uncomfortable tourist served up some great conflict and comedy.
—Byron Howard, Director



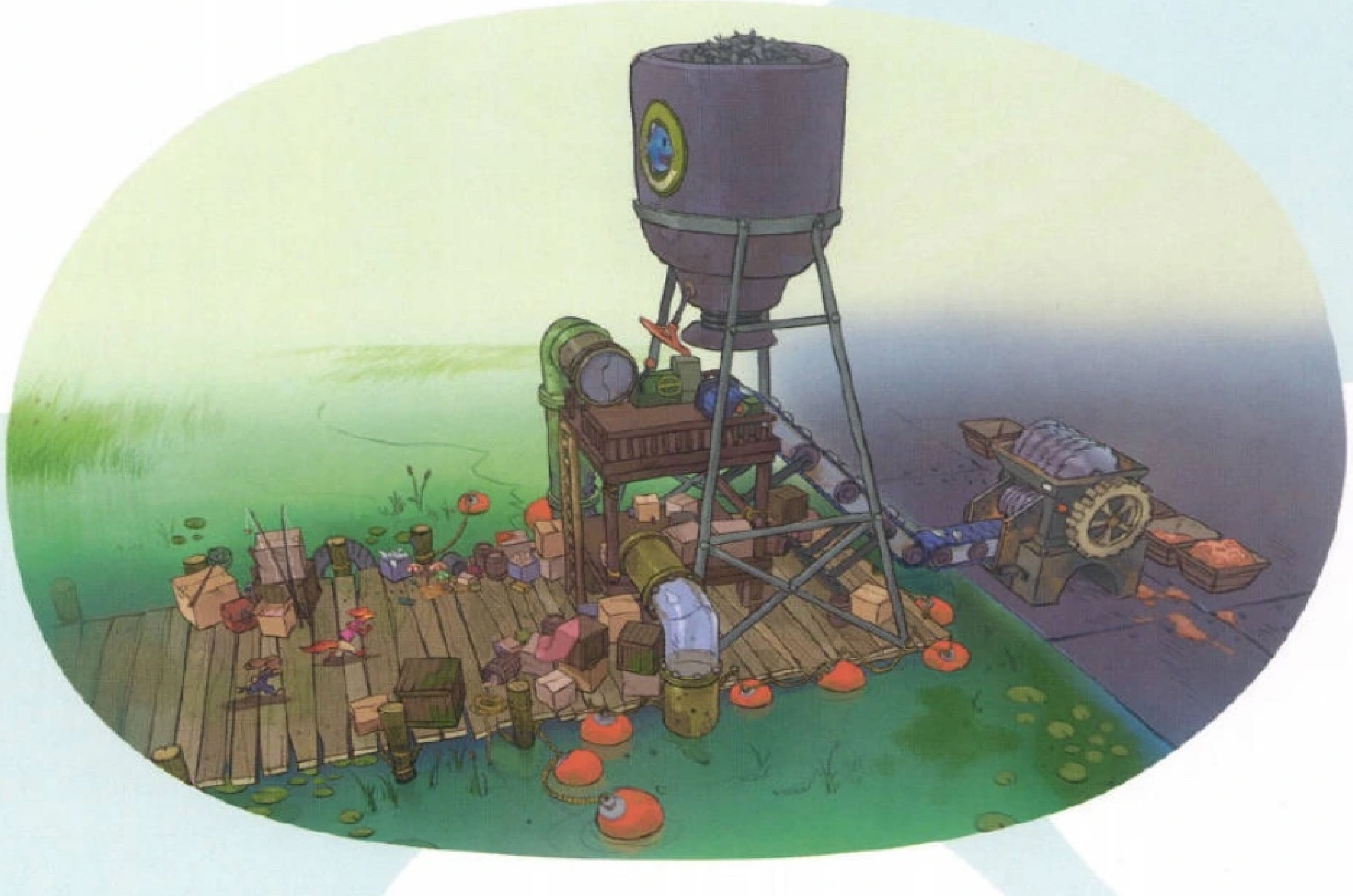


This page: **Ami Thompson** / digital

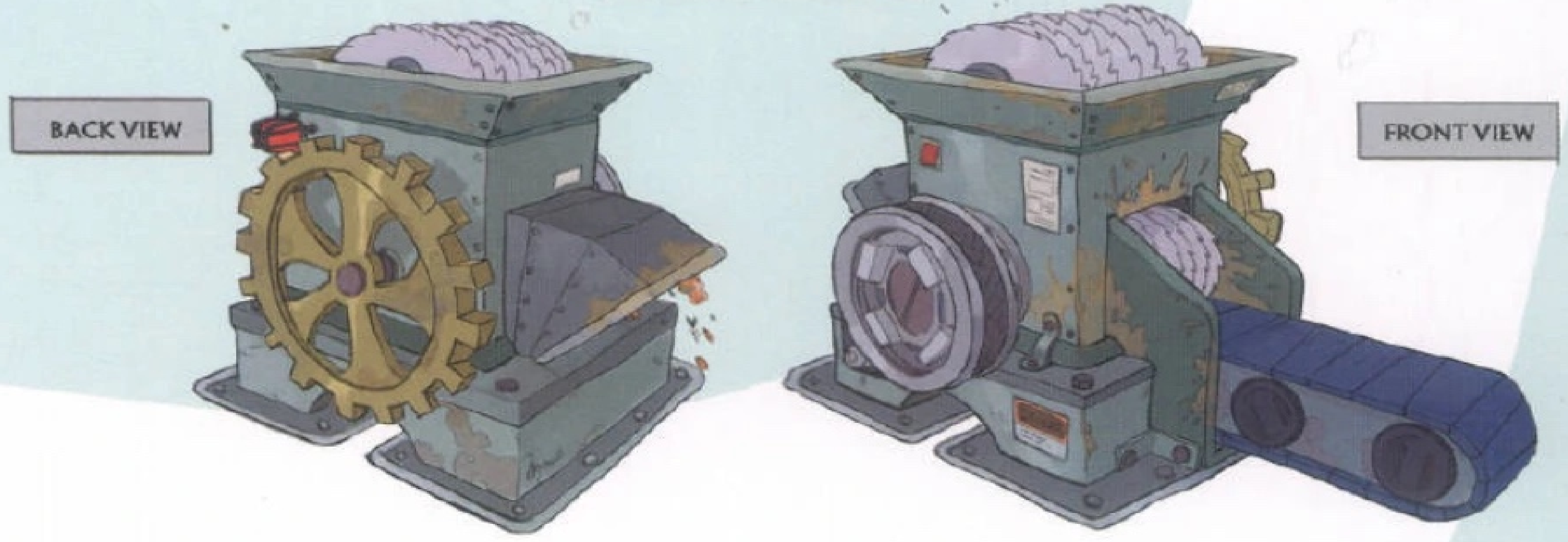
THE MARSH MARKET

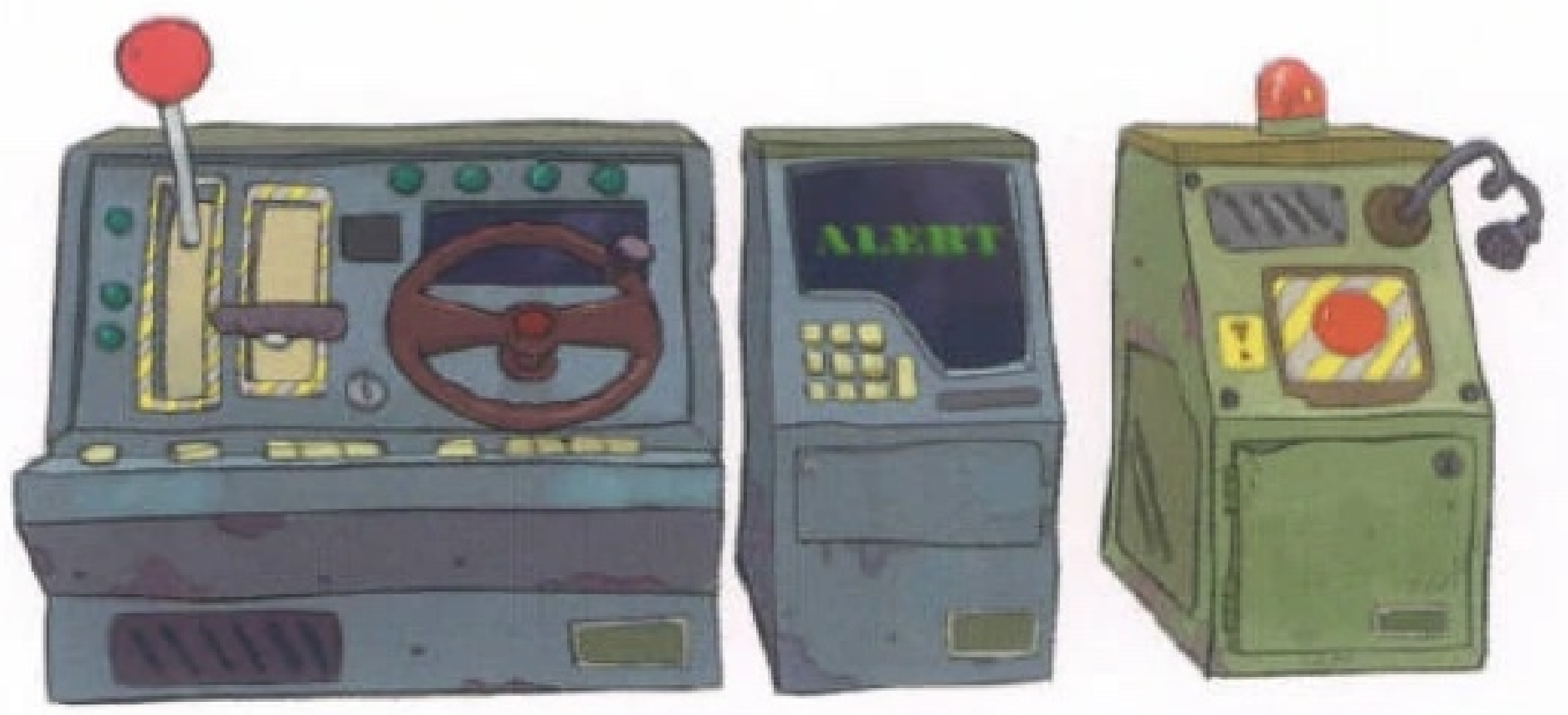
Griselda Sastrawinata-Lemay / digital

BREAKING NEWS
SHOTS
BARS

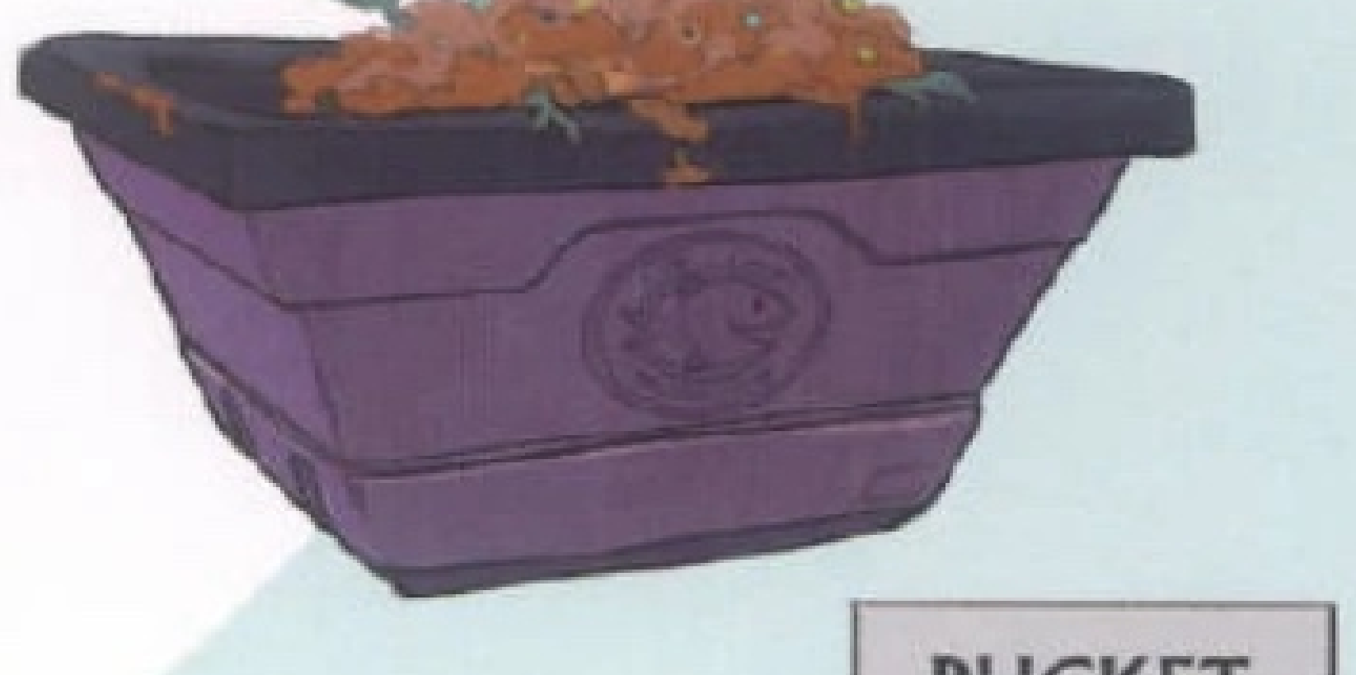


FOOD GRINDER


BACK VIEW
FRONT VIEW

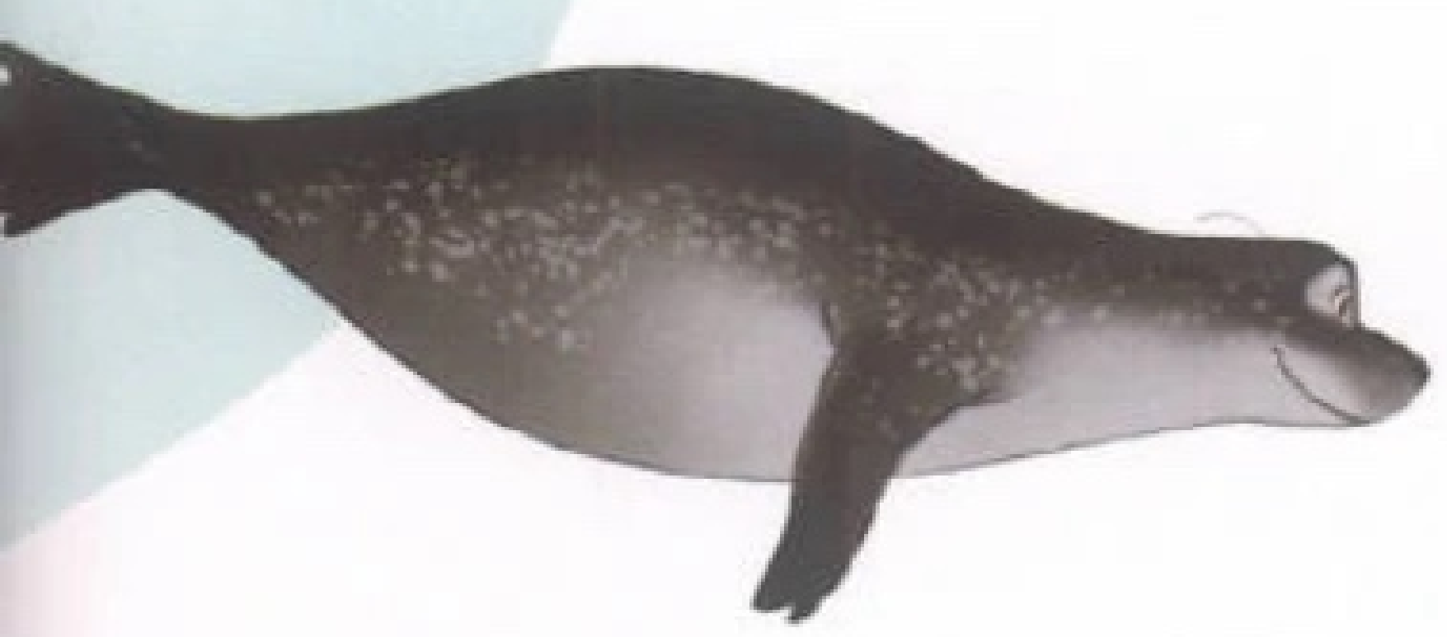


CONTROL PANEL DESIGNS

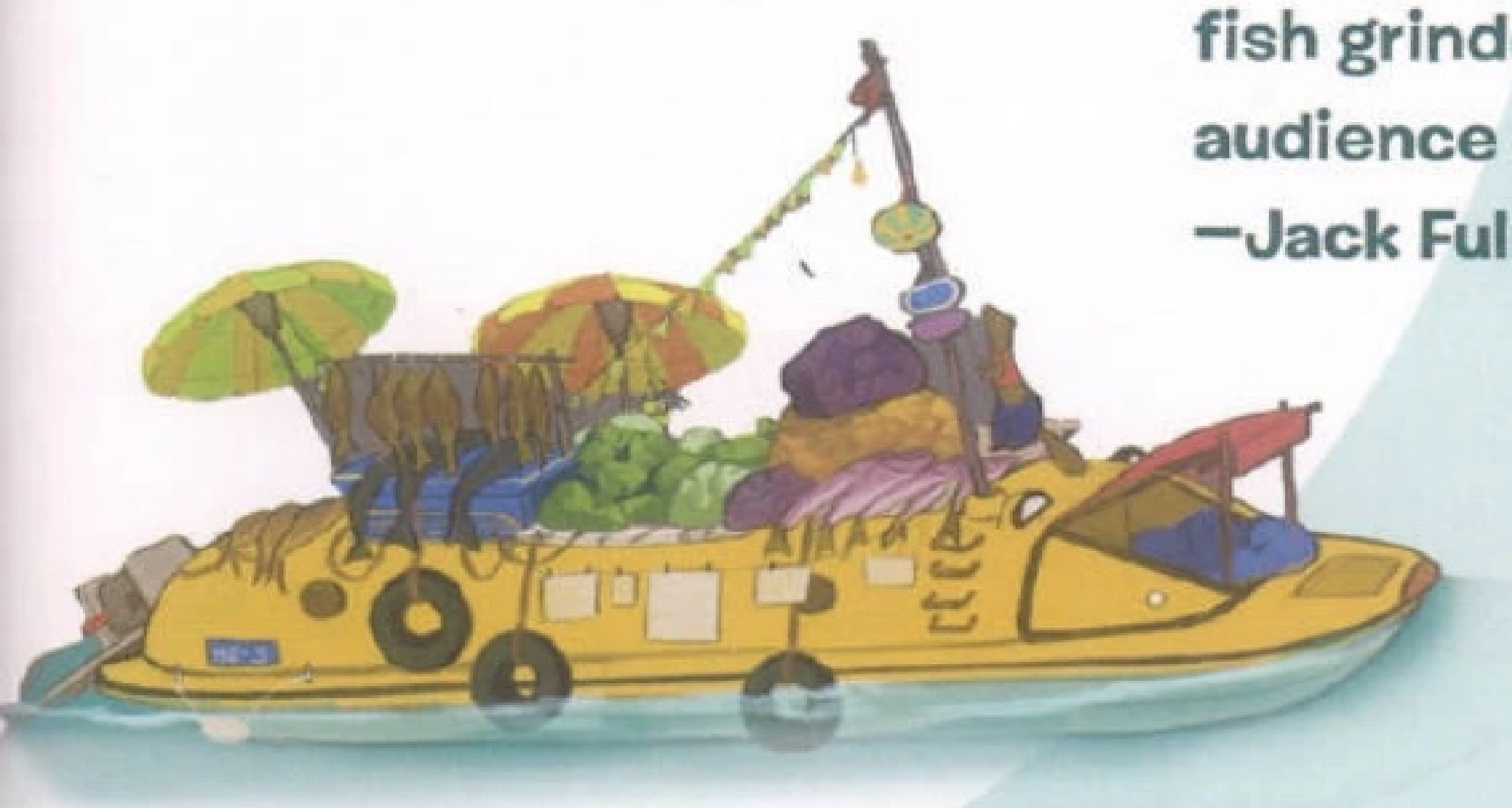


BUCKET

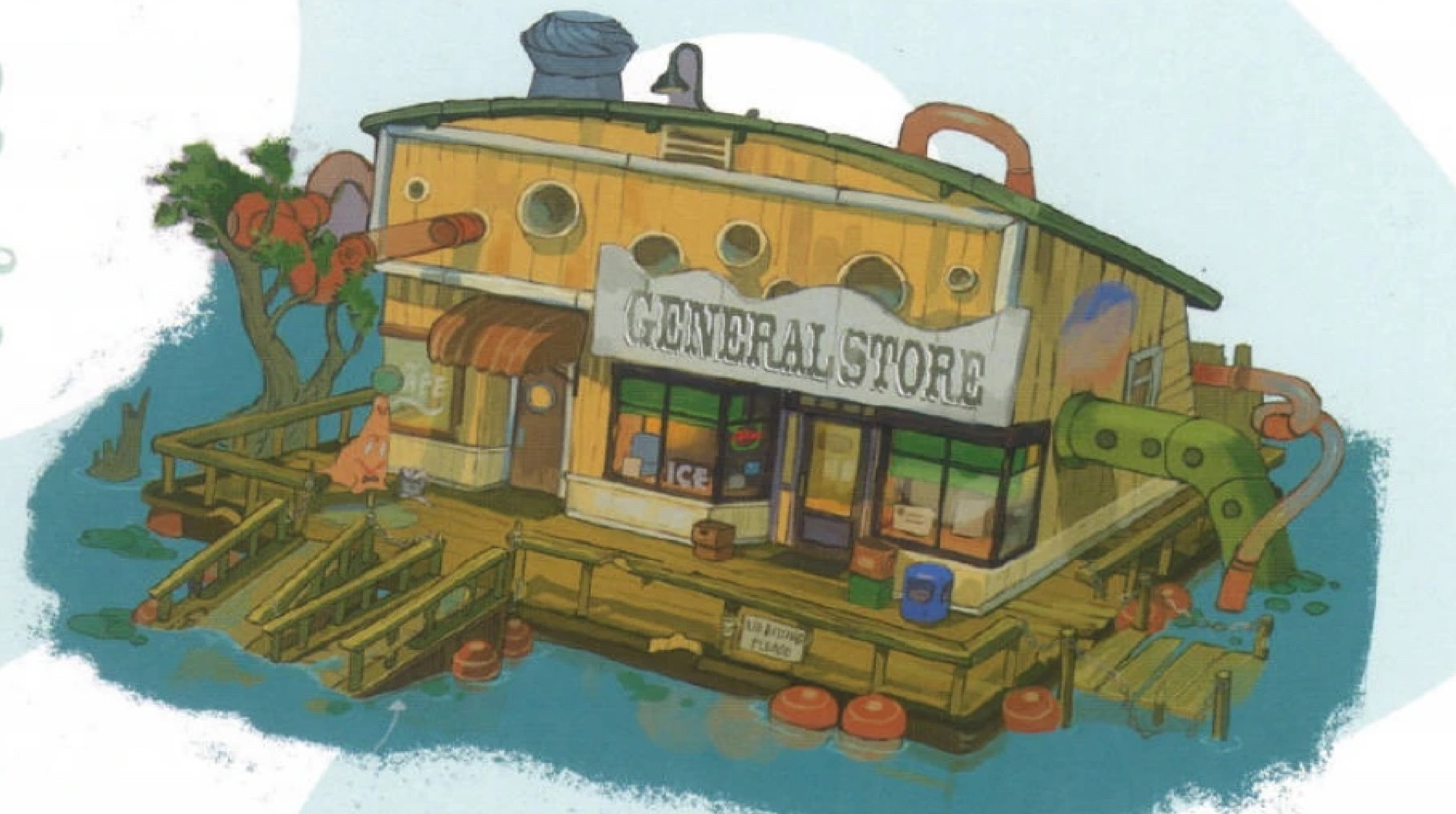
This page: **Kevin Yang** / digital



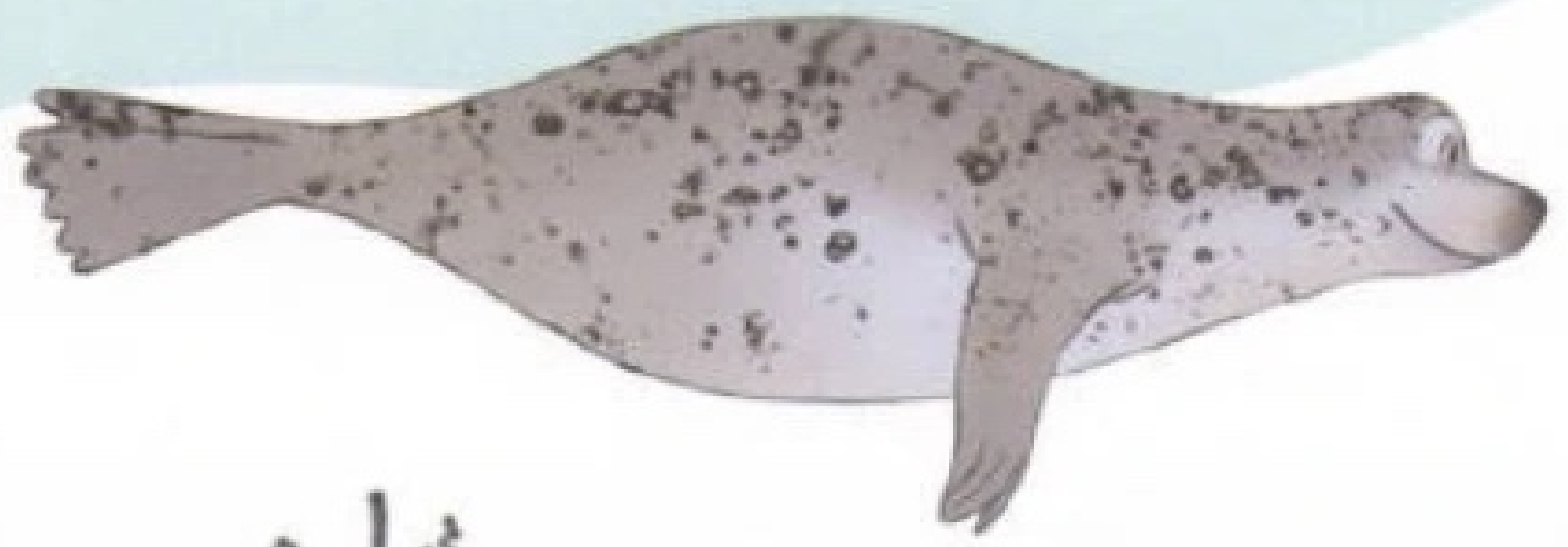
The Marsh Market is unlike any environment we've ever built at Walt Disney Animation Studios because it's set above and below water. All buildings extend ten to fifteen feet down to the seafloor to allow animals to swim up and into them. The look of the Marsh Market is grungy and a bit dangerous, hinted at by details like fish grinders and chum buckets. I like to think when the audience sees a shot here, they can smell it too.
—Jack Fulmer, Head of Environments



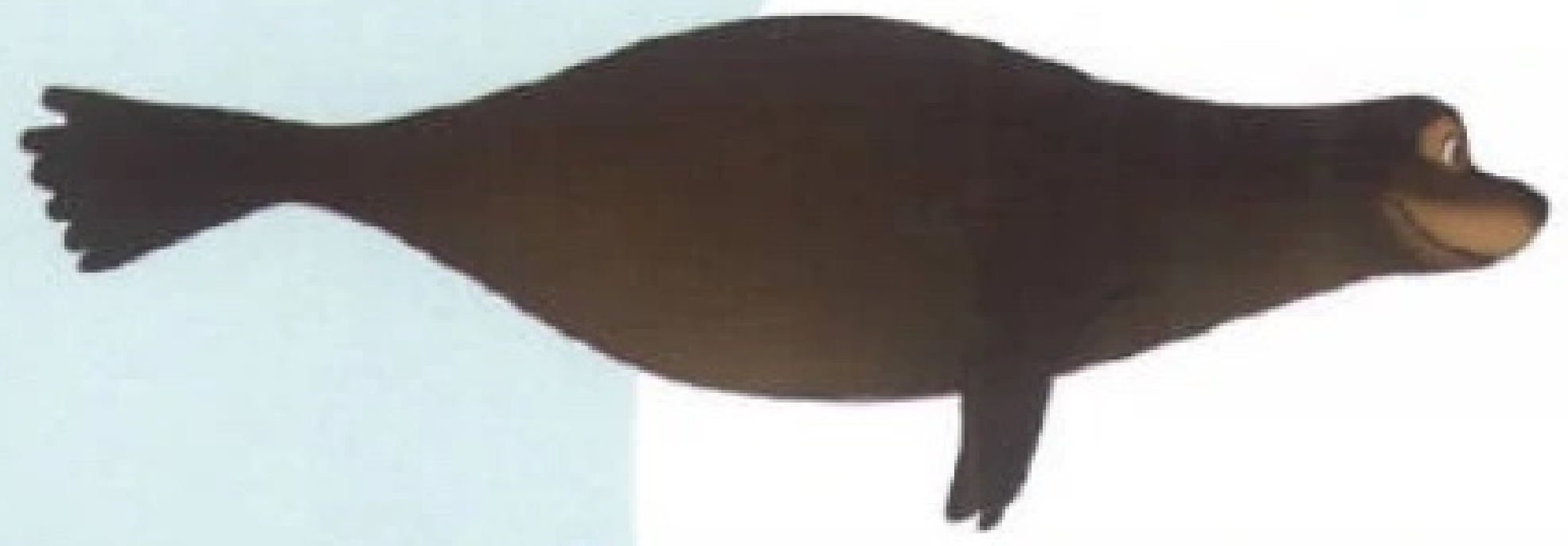
Limei Z. Hshieh / digital


GENERAL STORE
ICE

Limei Z. Hshieh / digital

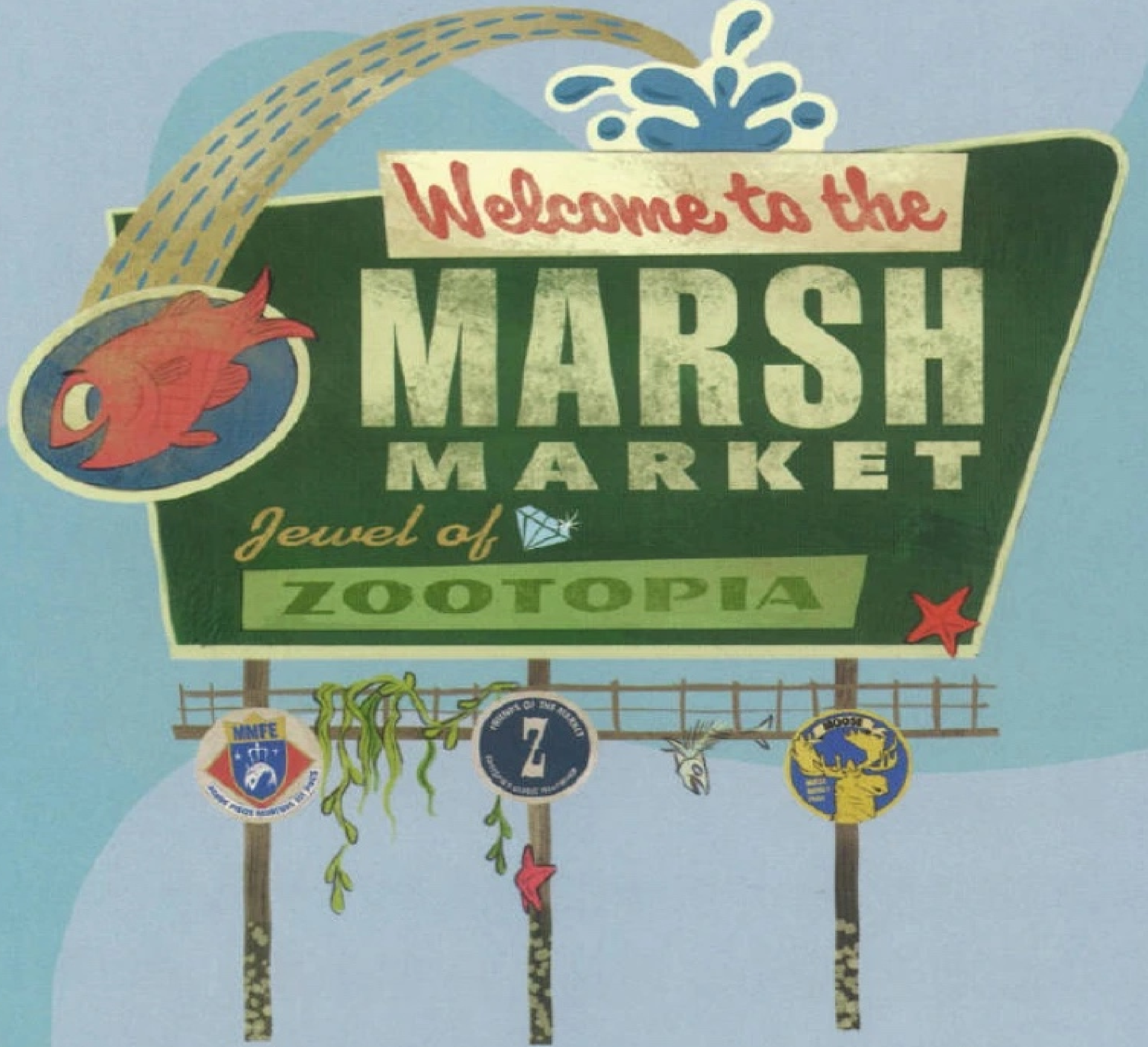


All seals on this page: **Cory Loftis** / digital

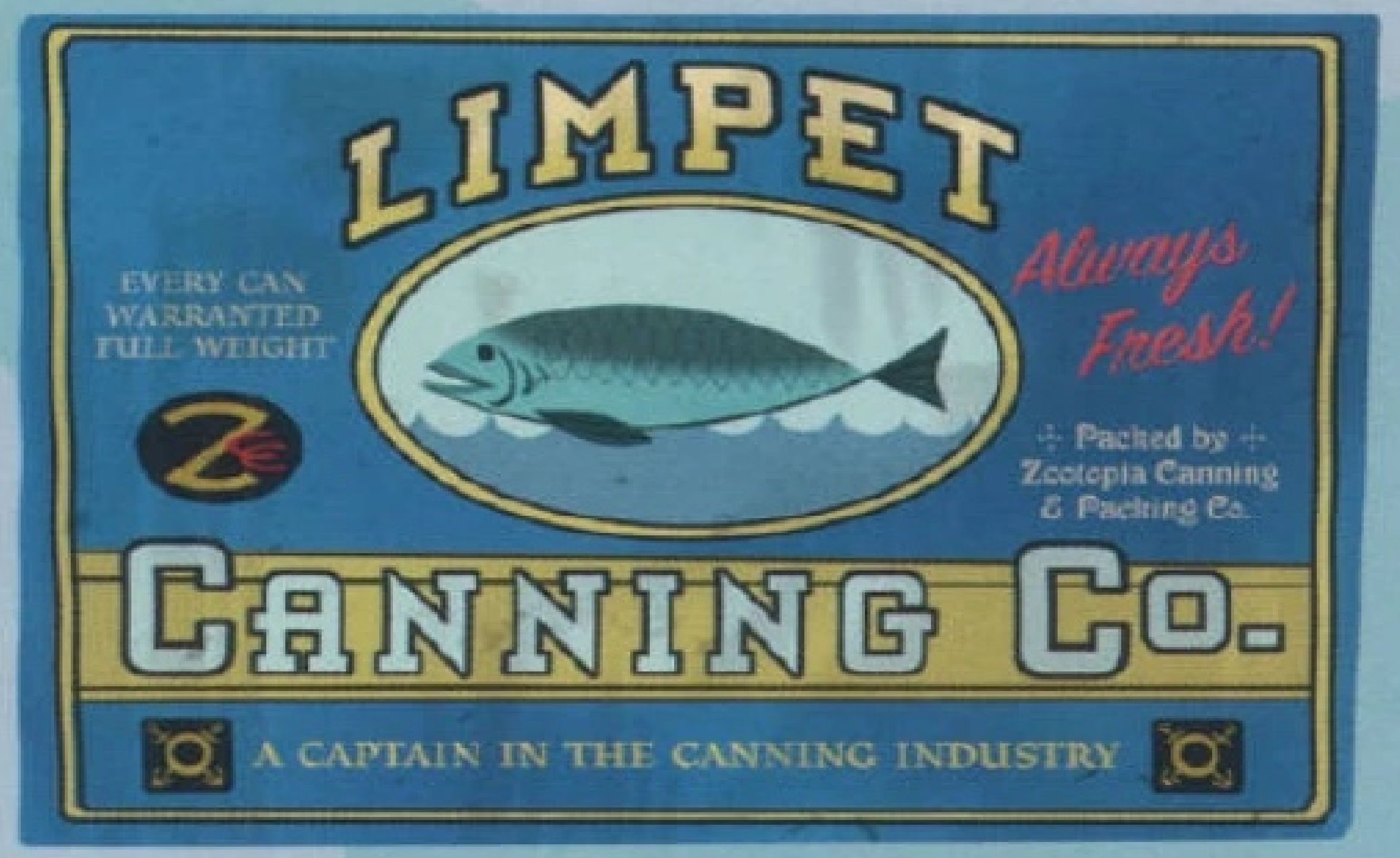


Boat Repair
HAUL INN
Shrimp' Baske
Hop Shop
HOOK's
BAIT & TACKLE
KELP
We Have Over 37 Types of Seaweed / WOW!
Deep Discount 50% off
YES! We're VEGAN
Fresh Plankton!
RESTrooms

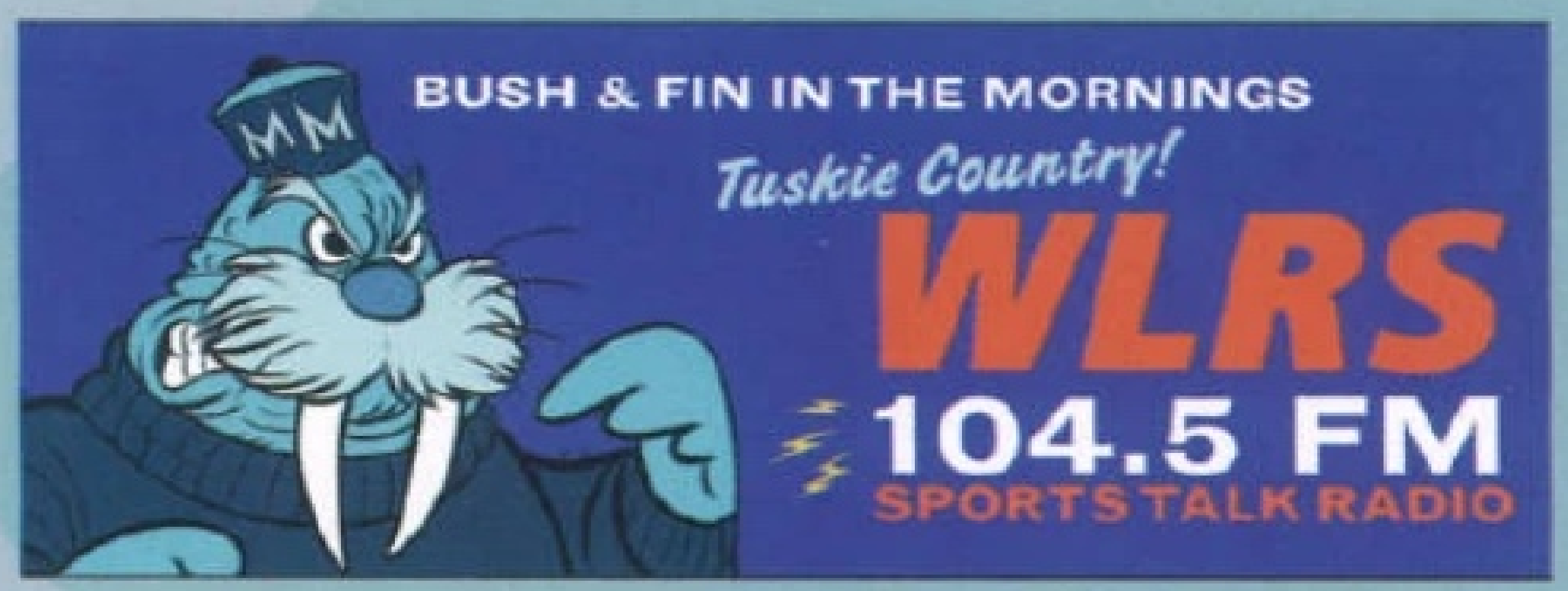
Tia Wallace Kratter / digital


Welcome to the
MARSH
MARKET
Jewel of
ZOOTOPIA
MMFE
FRIENDS OF THE MARKET
Z
MOOSE

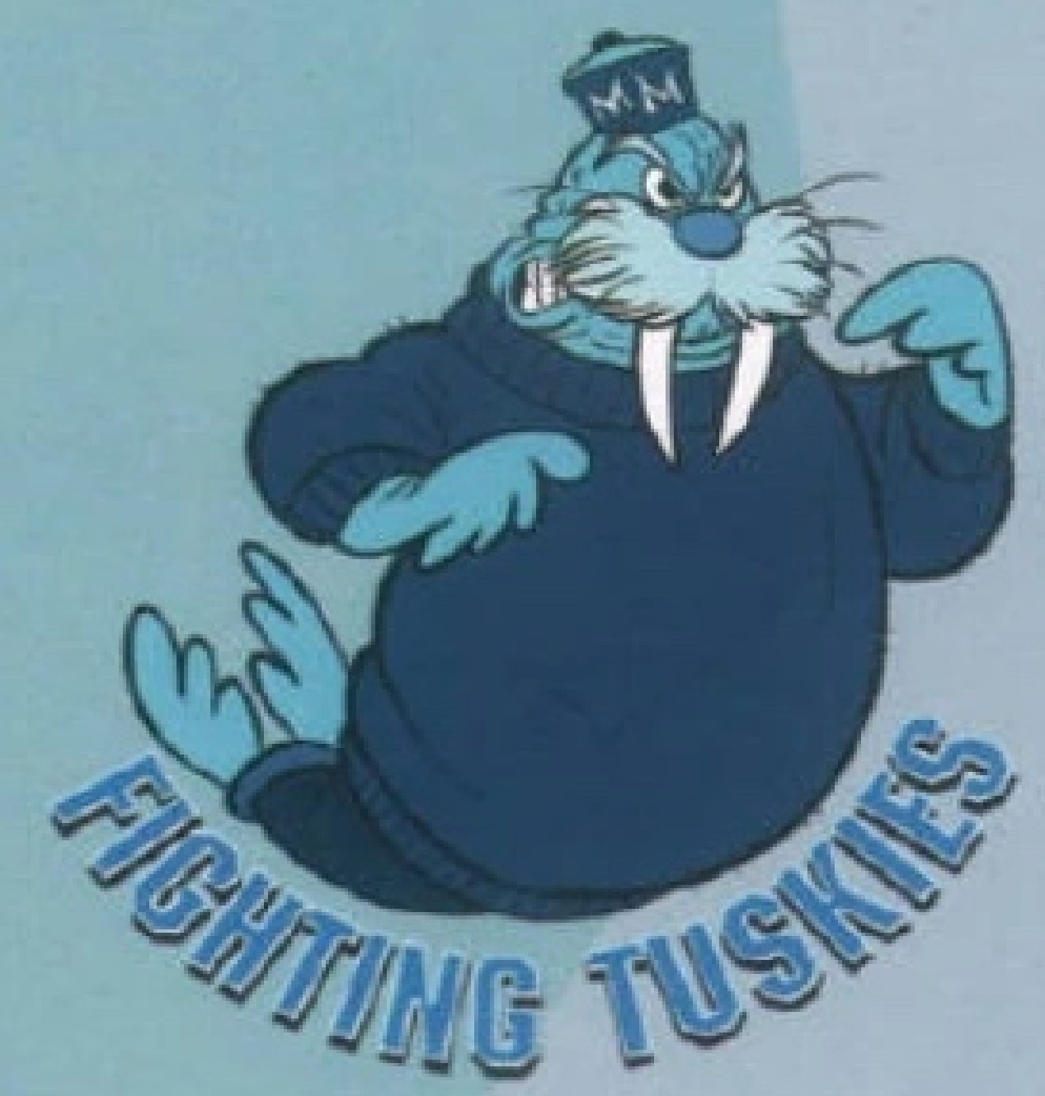
Production Designer Cory Loftis is a champion of puns and crummy jokes, which really came in handy when it was time for us to dream up signs for the Marsh Market.
—Tia Wallace Kratter, Visual Development Artist

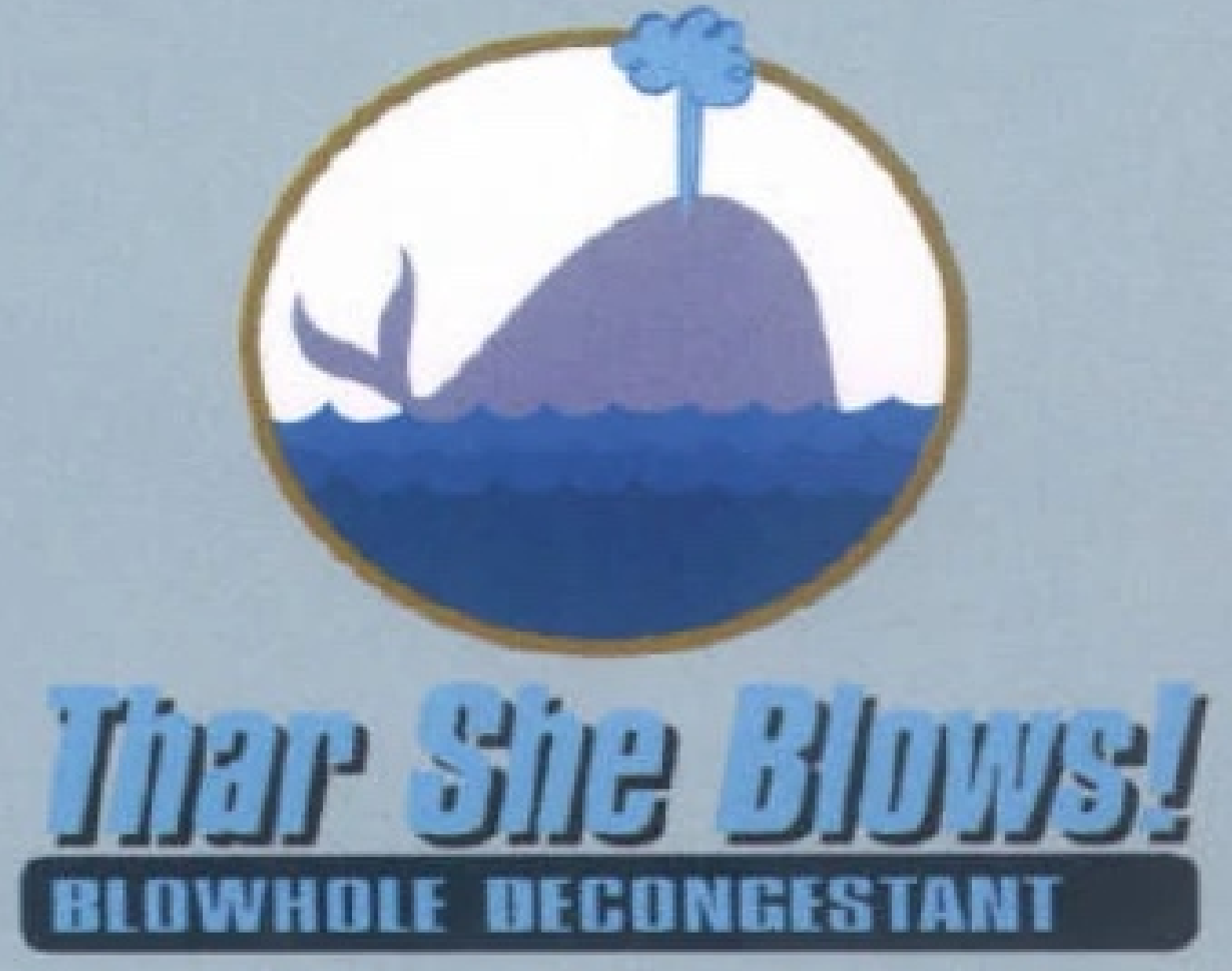

LIMPET
EVERY CAN WARRANTED FULL WEIGHT
Always Fresh!
Packed by Zootopia Canning & Packing Co.
CANNING CO.
A CAPTAIN IN THE CANNING INDUSTRY

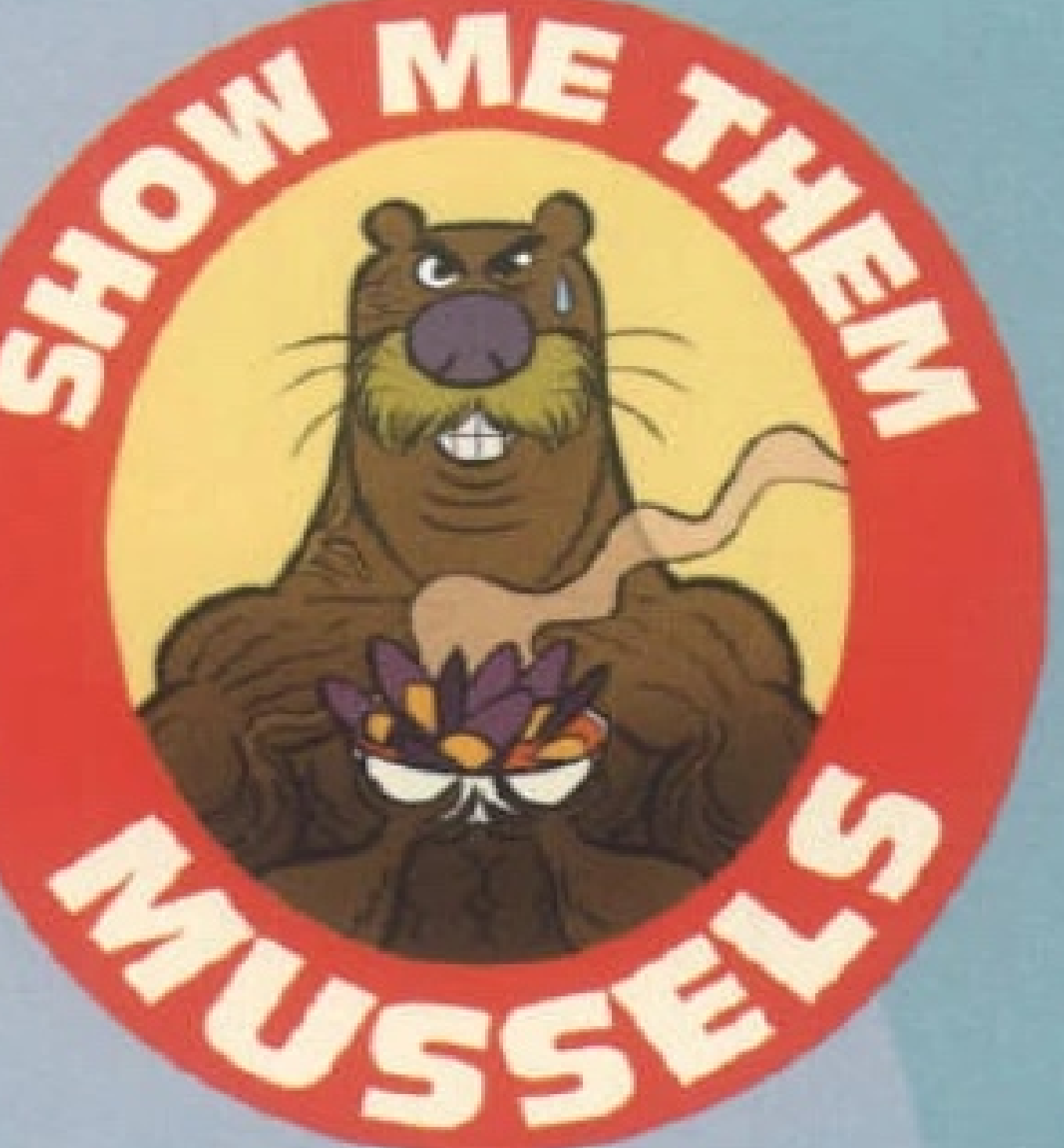
Justin Cram / digital

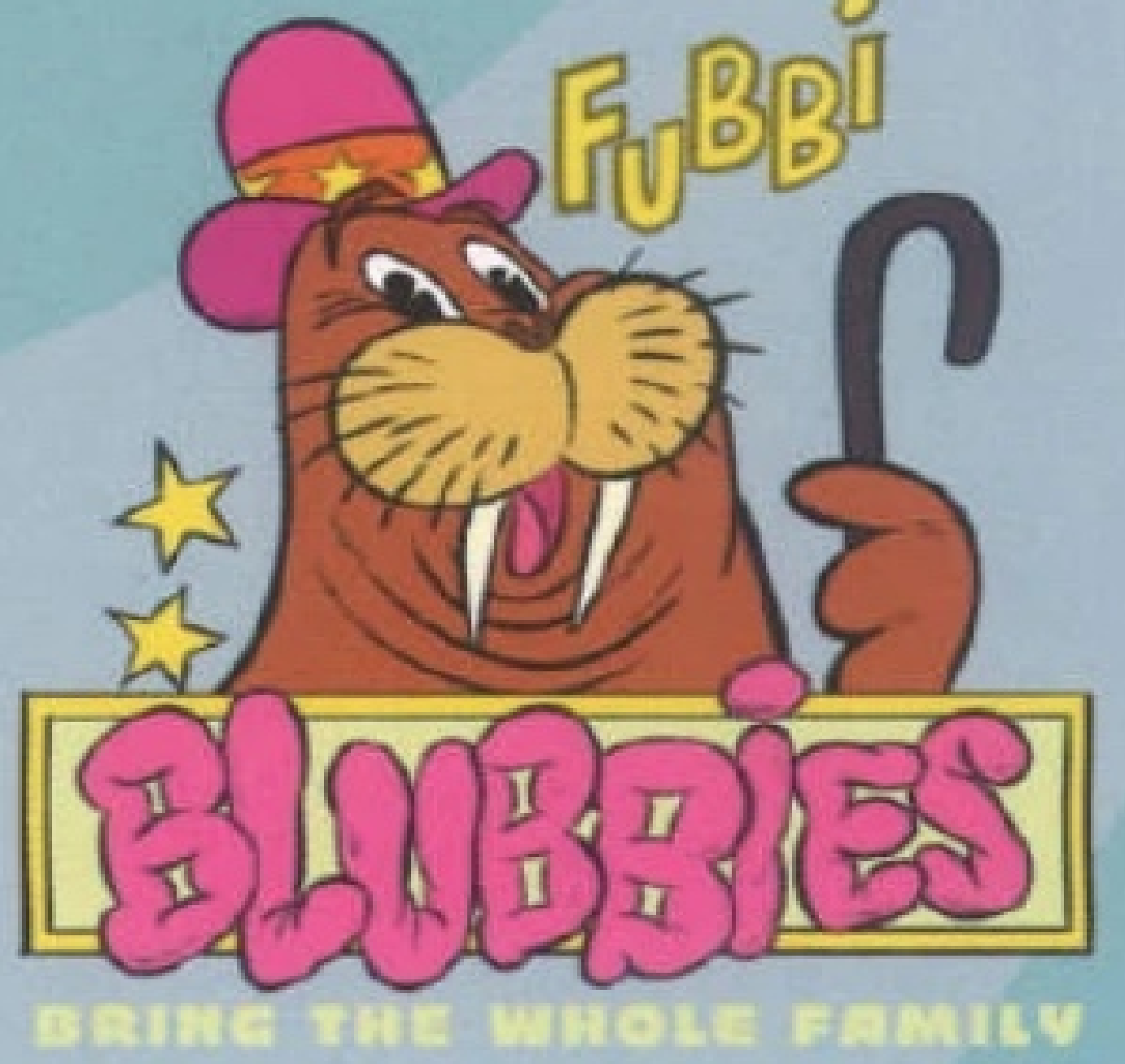

MM
BUSH & FIN IN THE MORNINGS
Tuskie Country!
WLRS
104.5 FM
SPORTS TALK RADIO

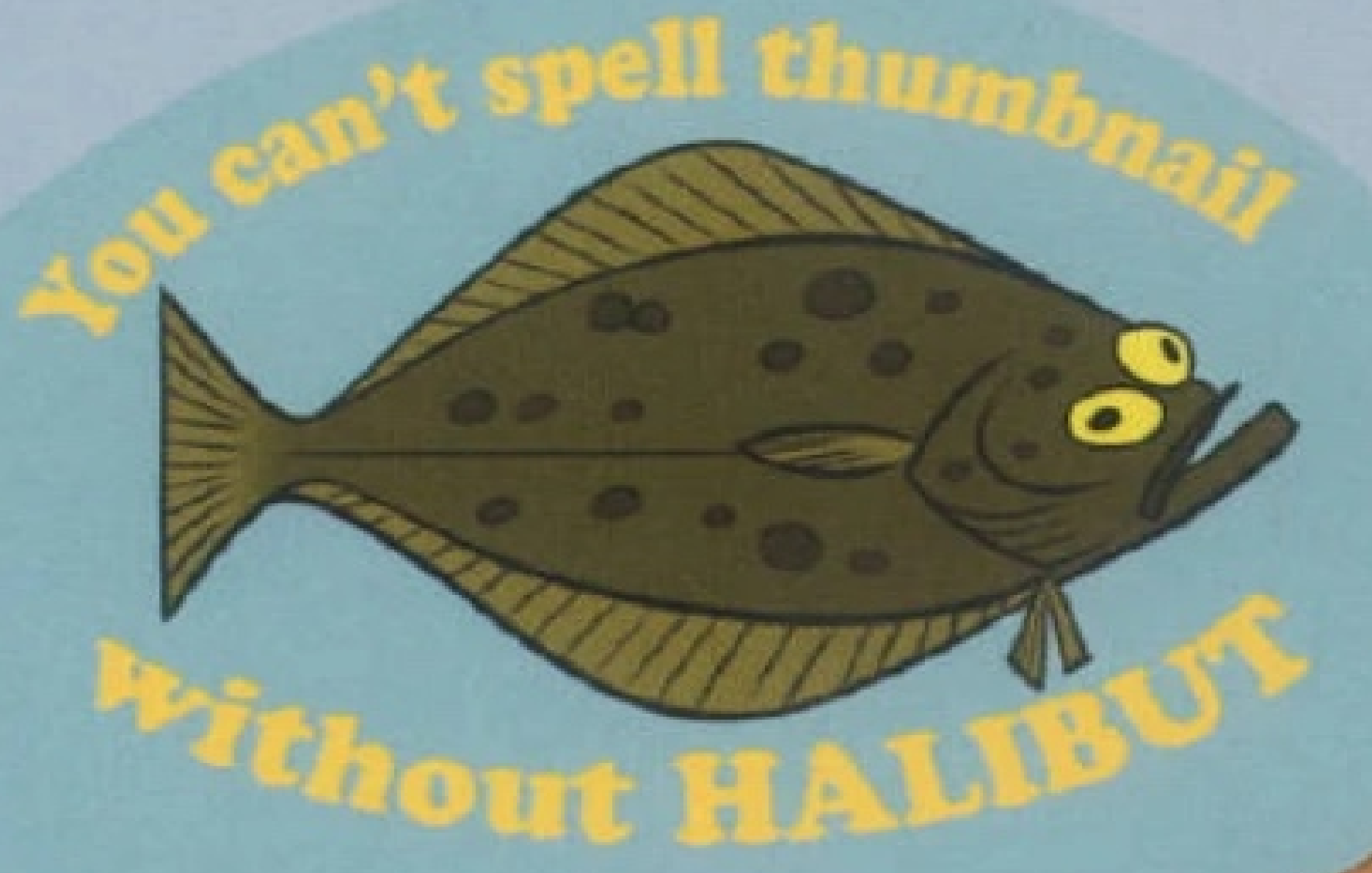
This spread (except where noted): **Cory Loftis** / Digital

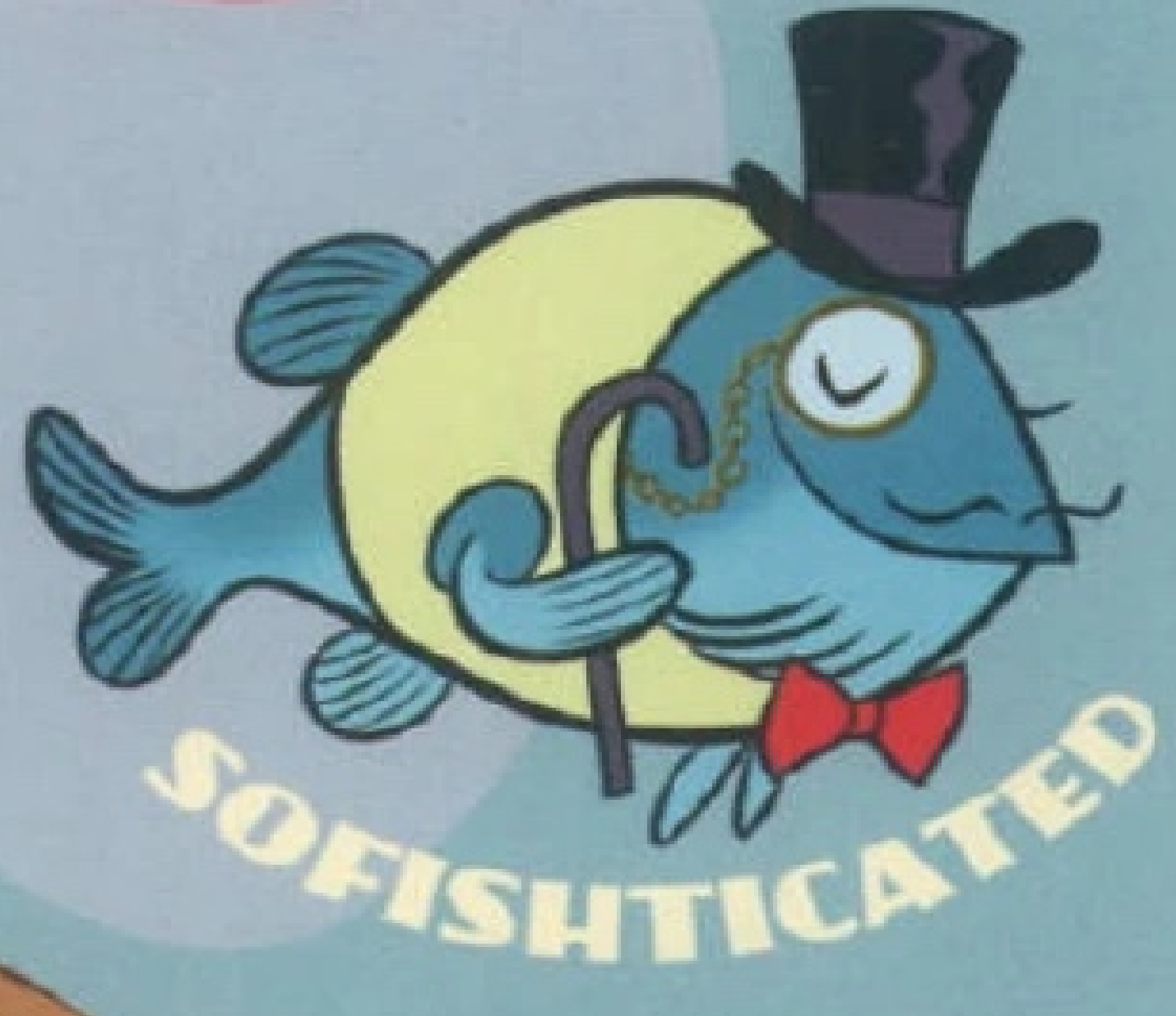

MM
FIGHTING TUSKIES

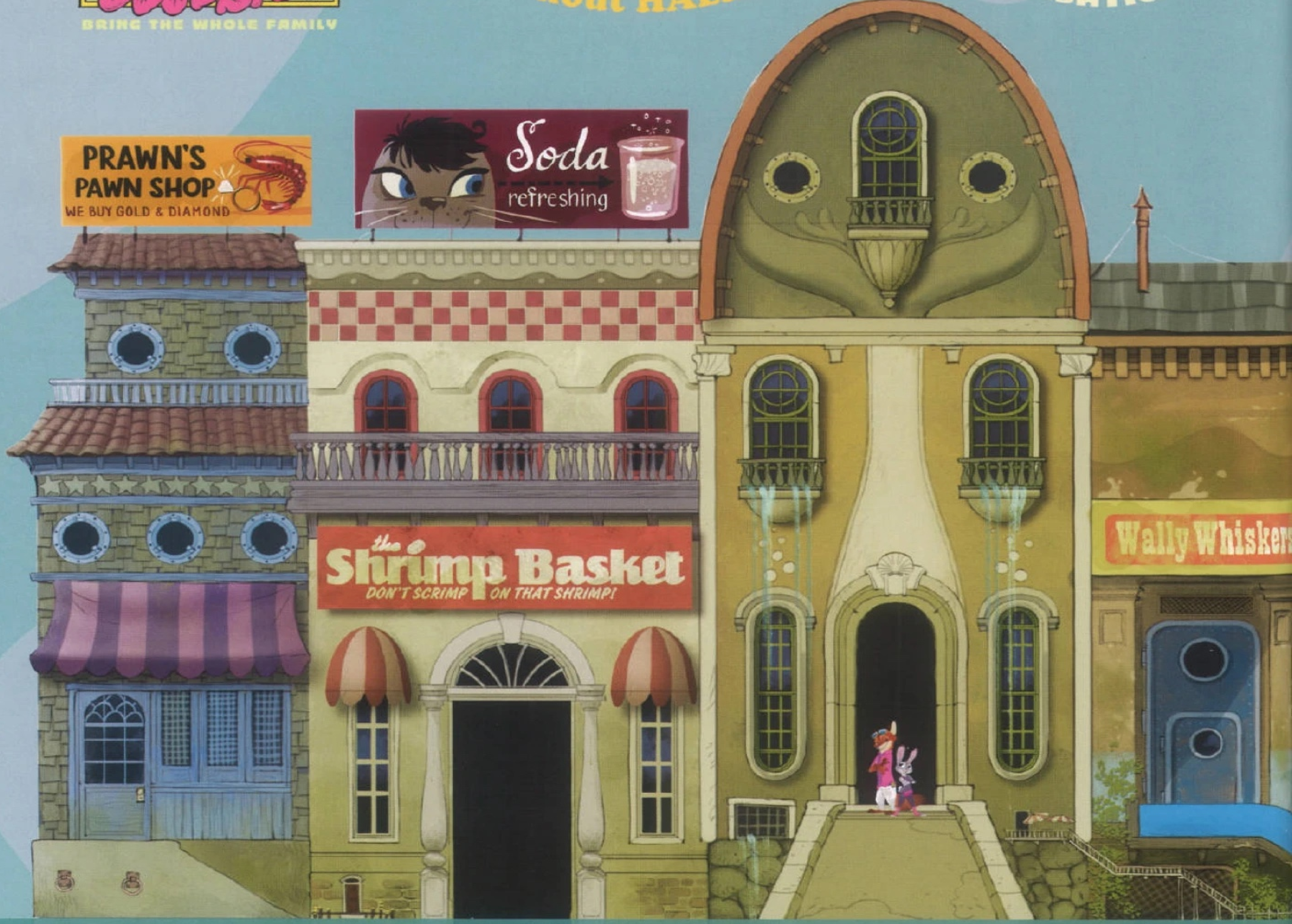

Thar She Blows!
BLOWHOLE DECONGESTANT

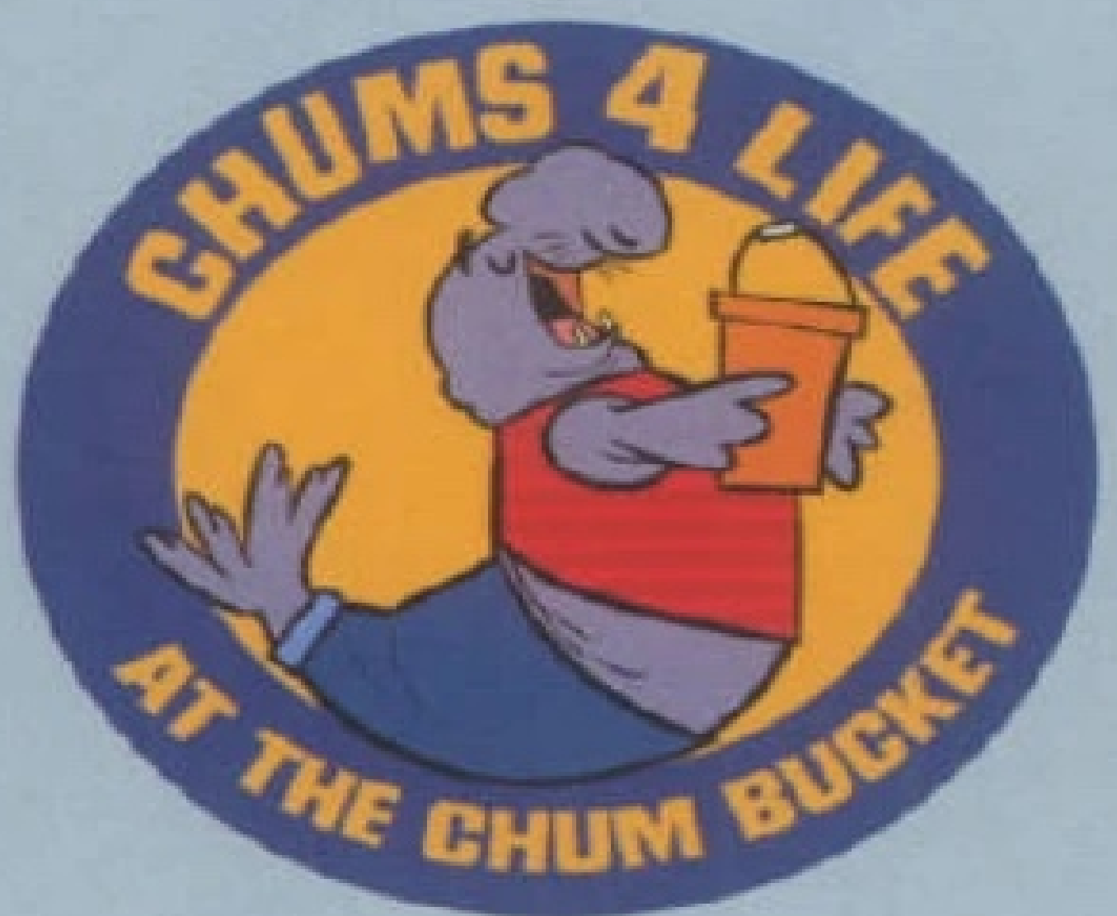

SHOW ME THEM
MUSSELS

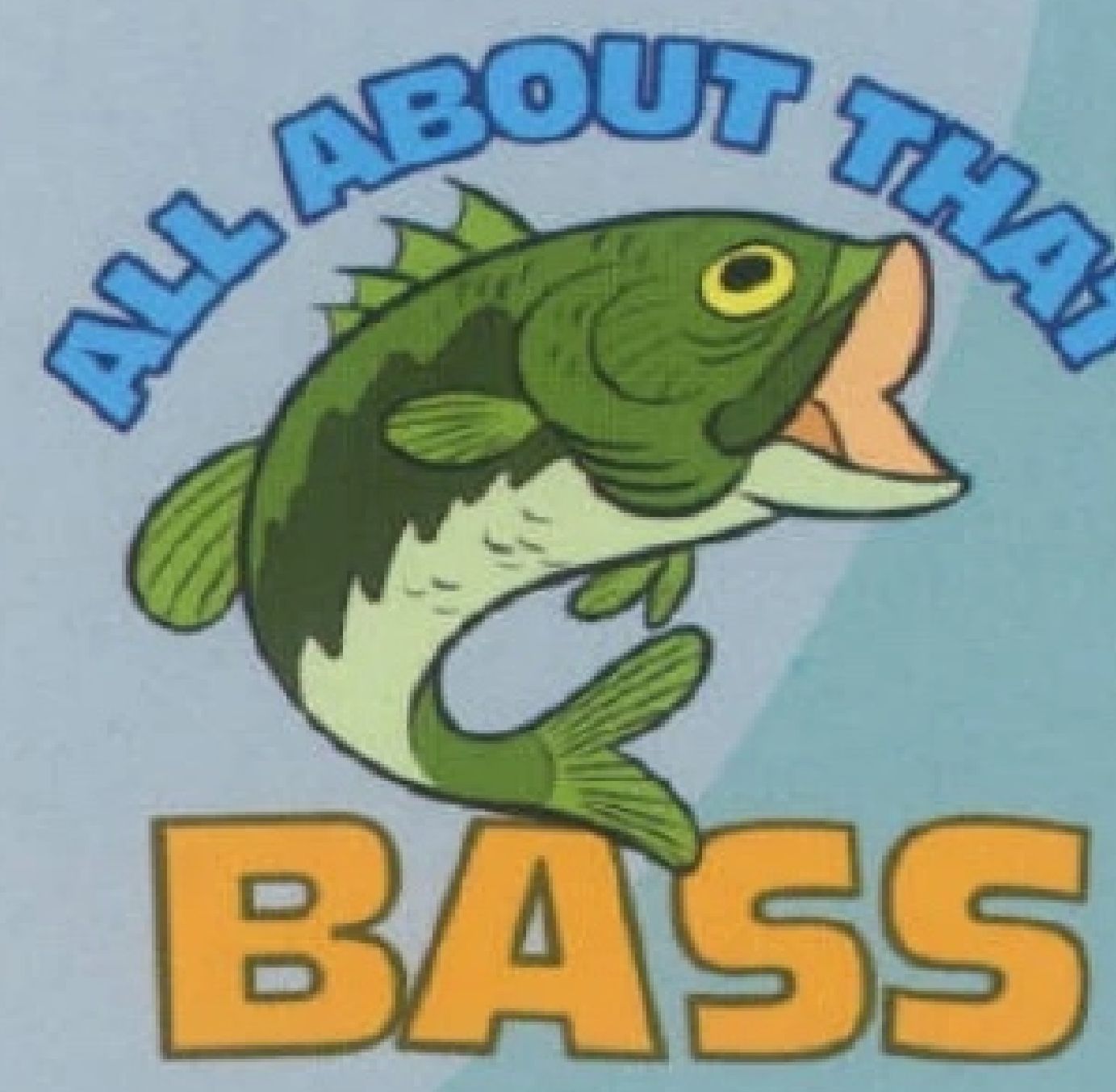

FUBBI
BLUBBIES
BRING THE WHOLE FAMILY

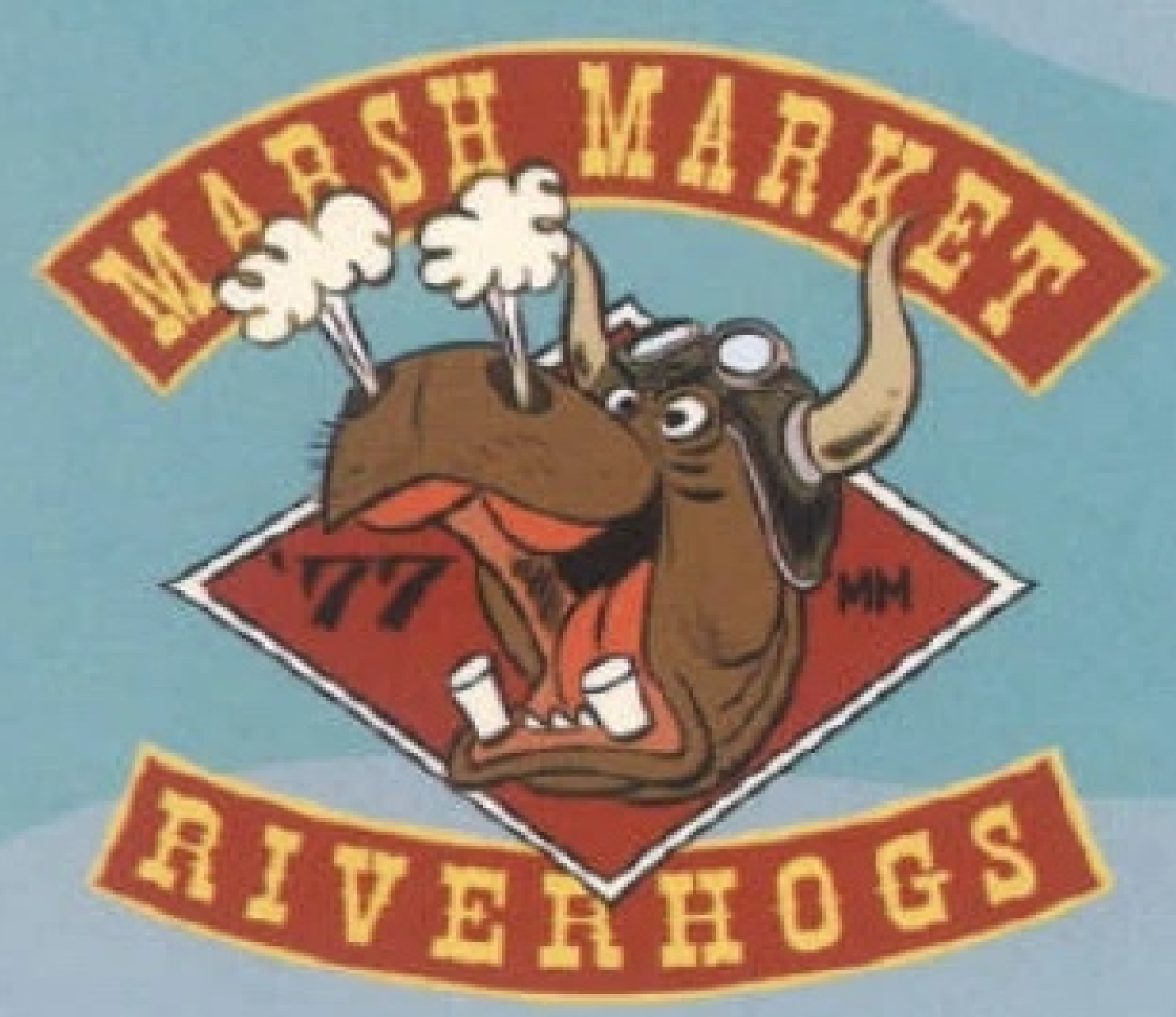

You can't spell thumbnail
without HALIBUT

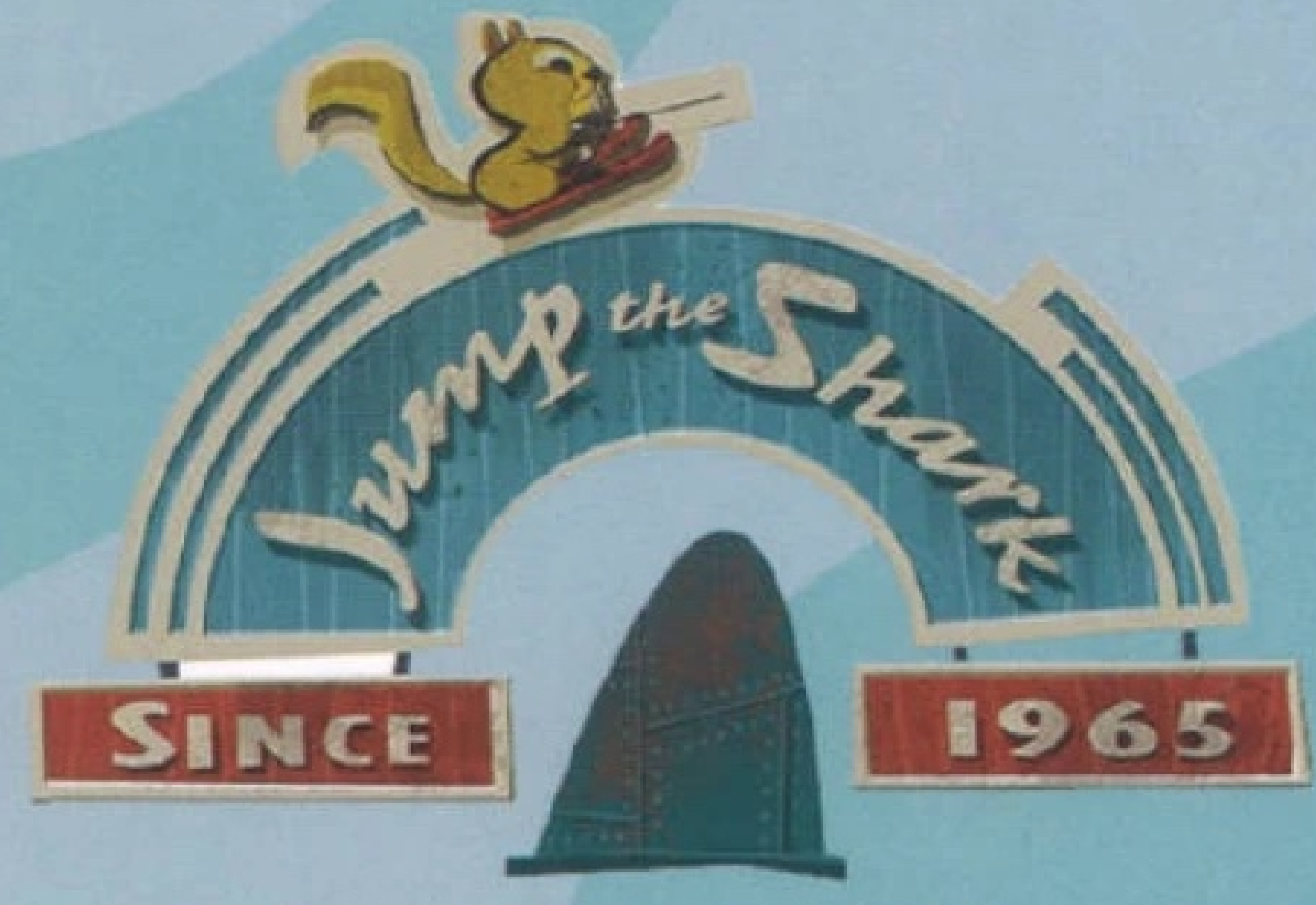

SOFISHTICATED


PRAWN'S
PAWN SHOP
WE BUY GOLD & DIAMOND
Soda
refreshing
the Shrimp Basket
DON'T SCRIMP ON THAT SHRIMP!
Wally Whiskers

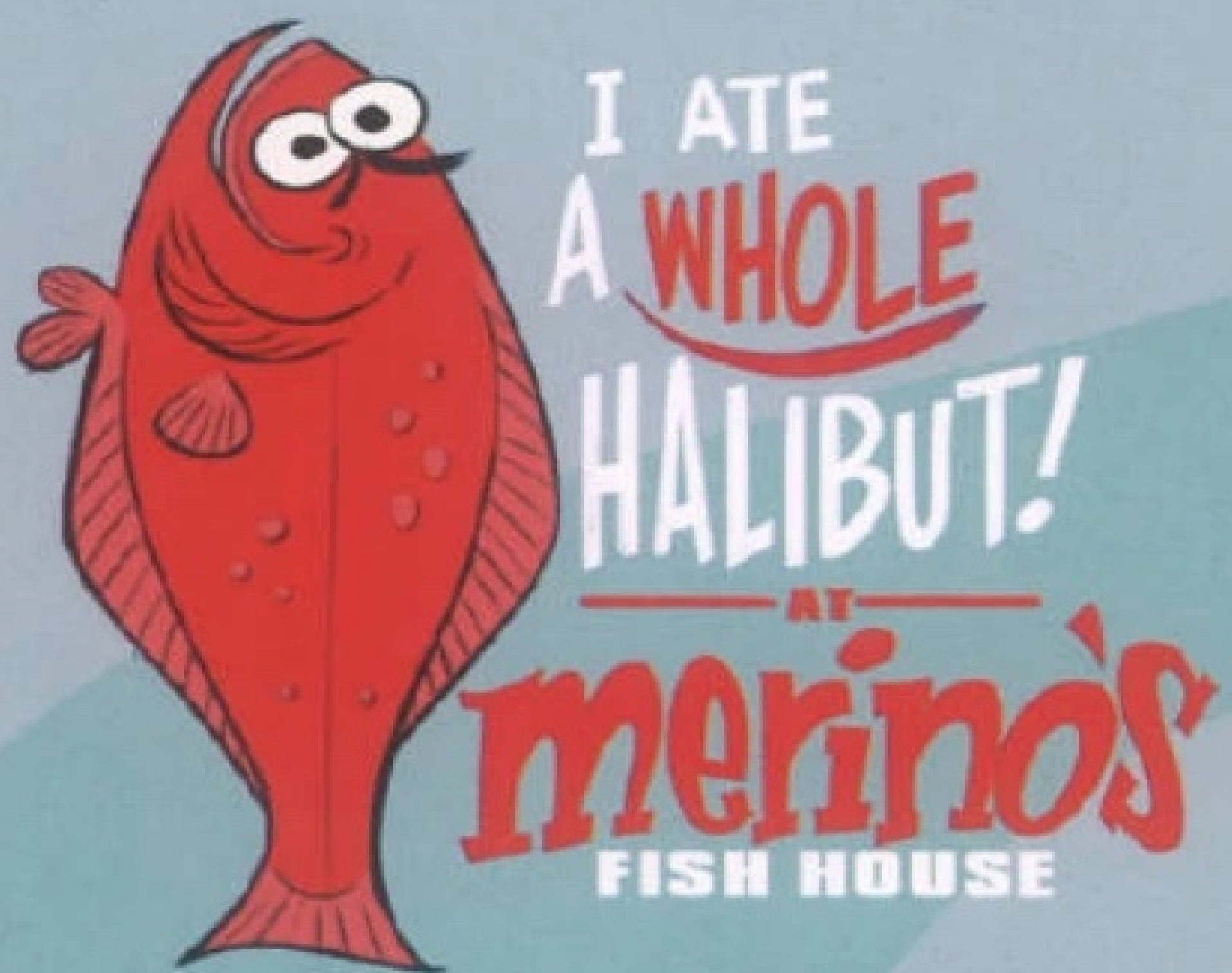

CHUMS 4 LIFE
AT THE CHUM BUCKET

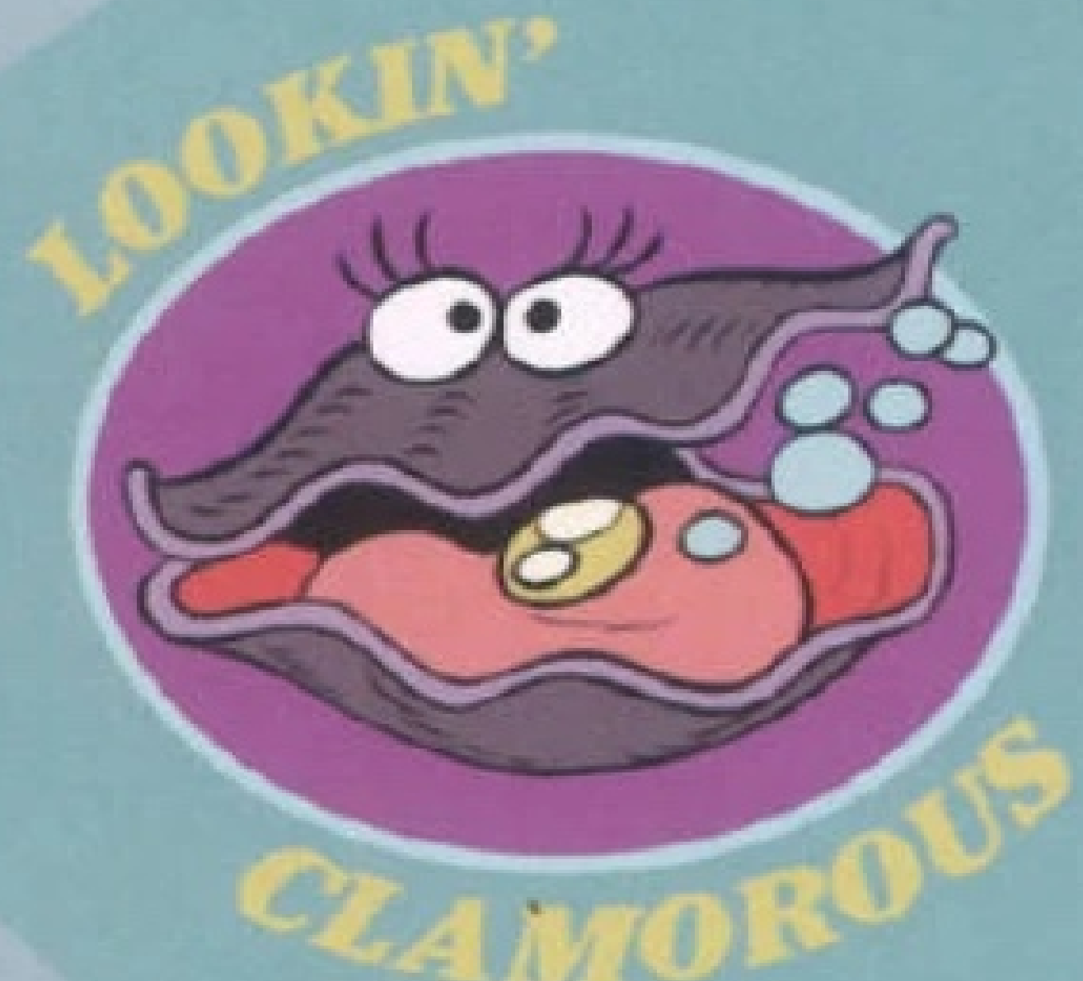

ALL ABOUT THAT
BASS

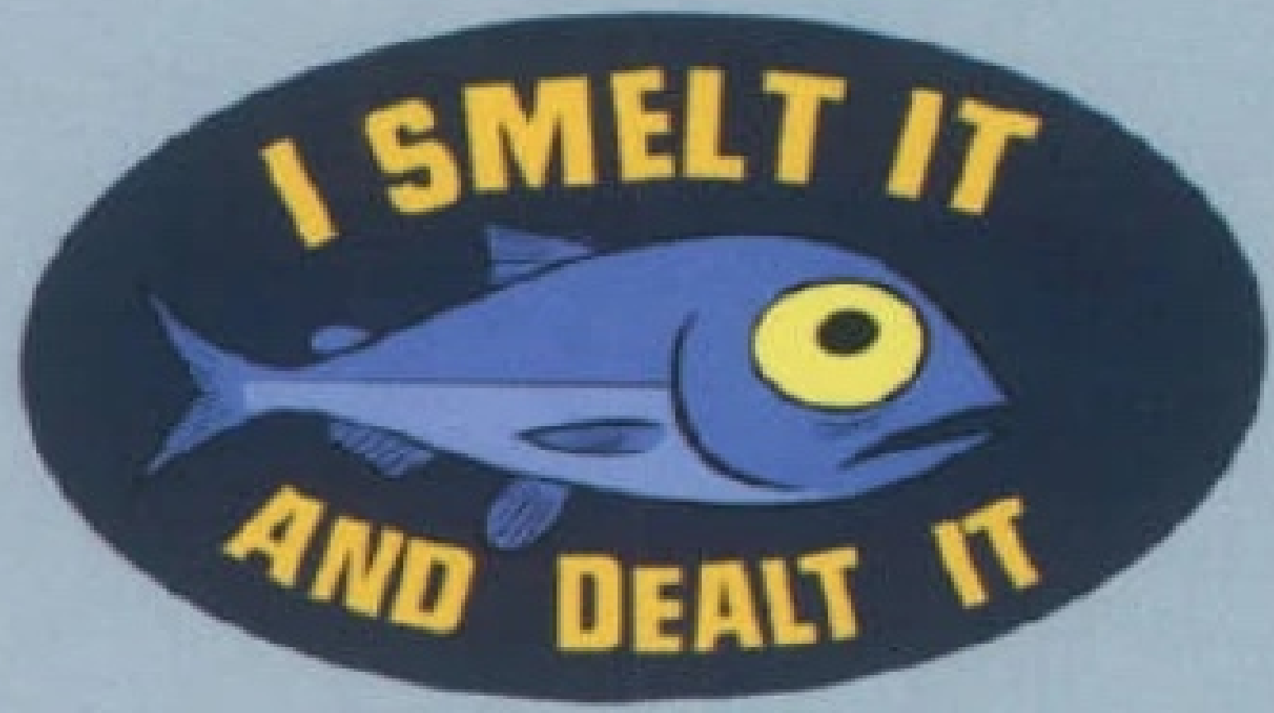

MARSH MARKET
'77
MH
RIVERHOGS

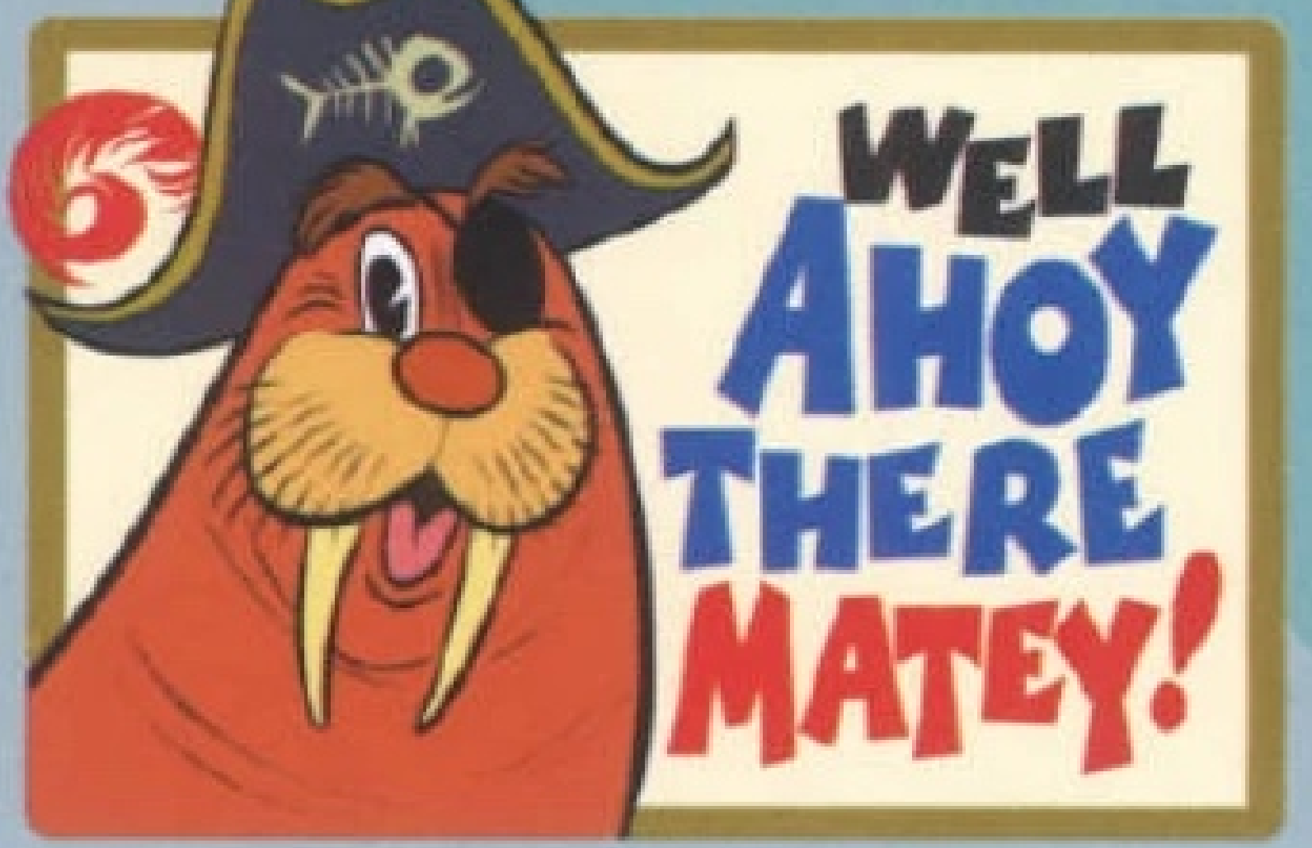

Jump the Shark
SINCE
1965

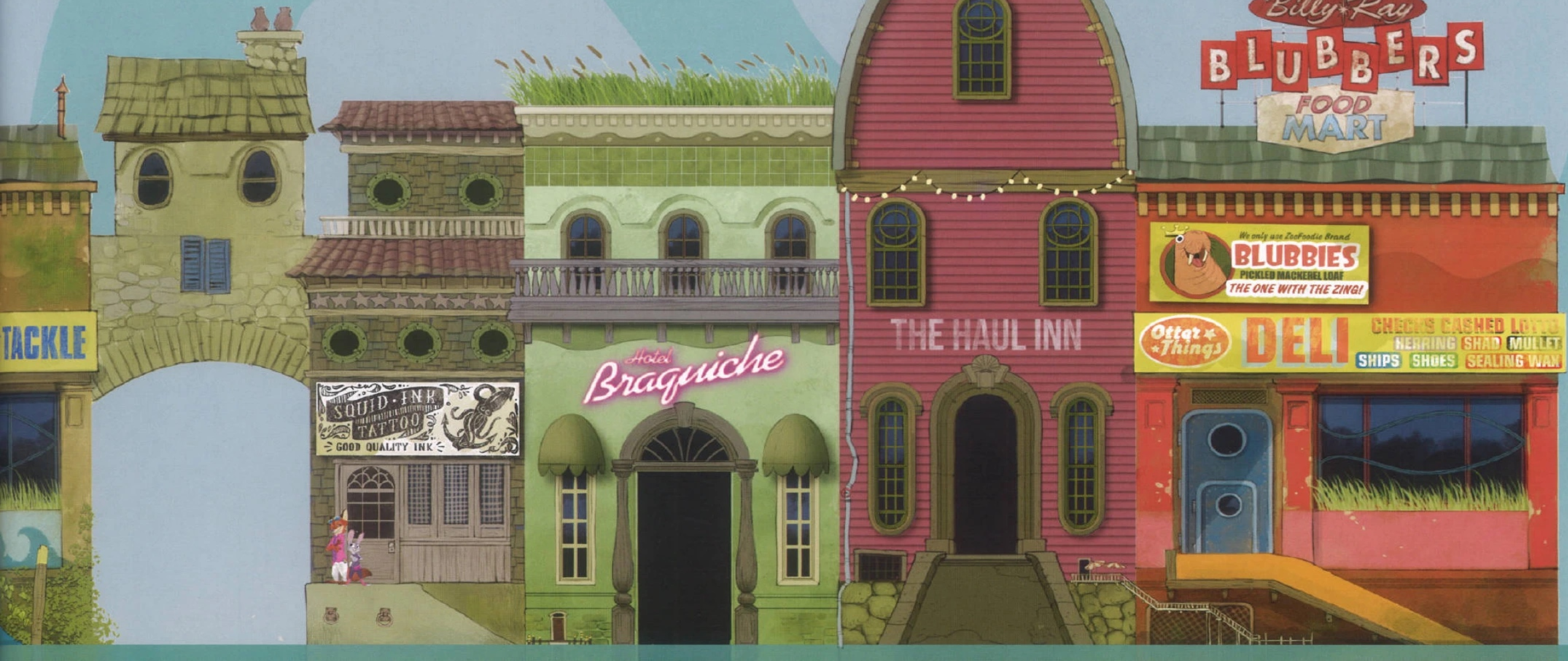
Justin Cram / digital

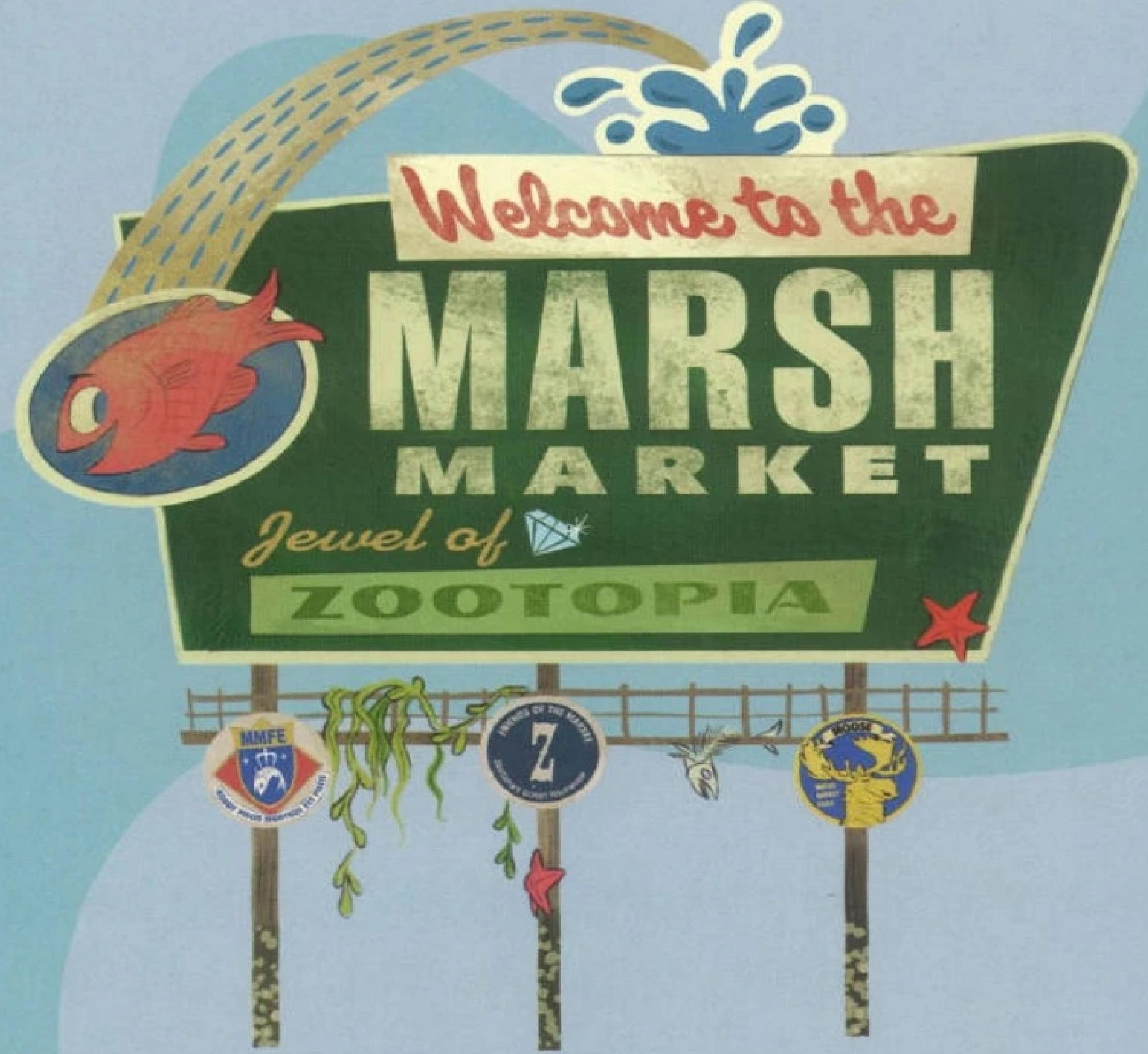

I ATE
A WHOLE
HALIBUT!
AT
merino's
FISH HOUSE

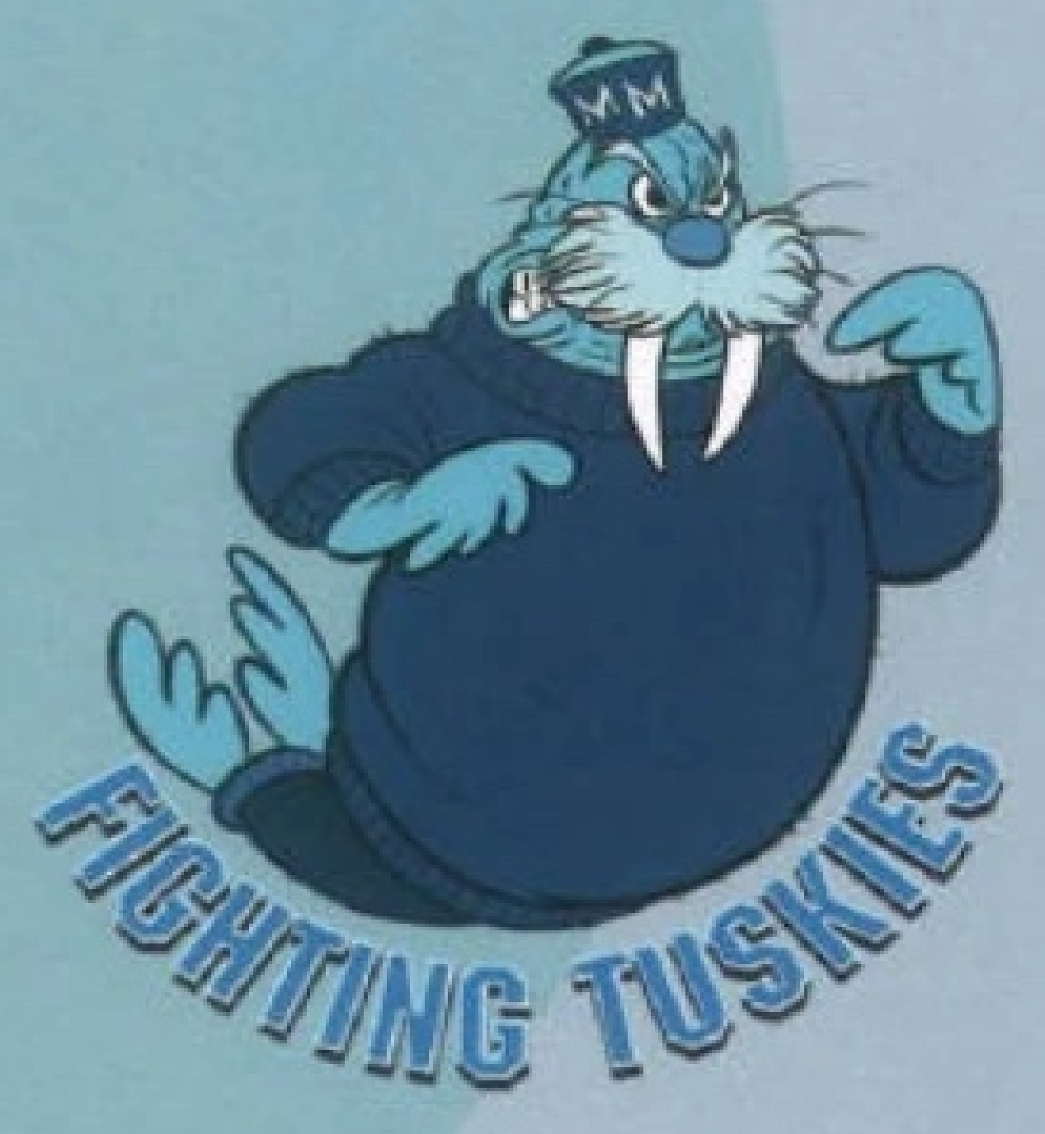

LOOKIN'
CLAMOROUS

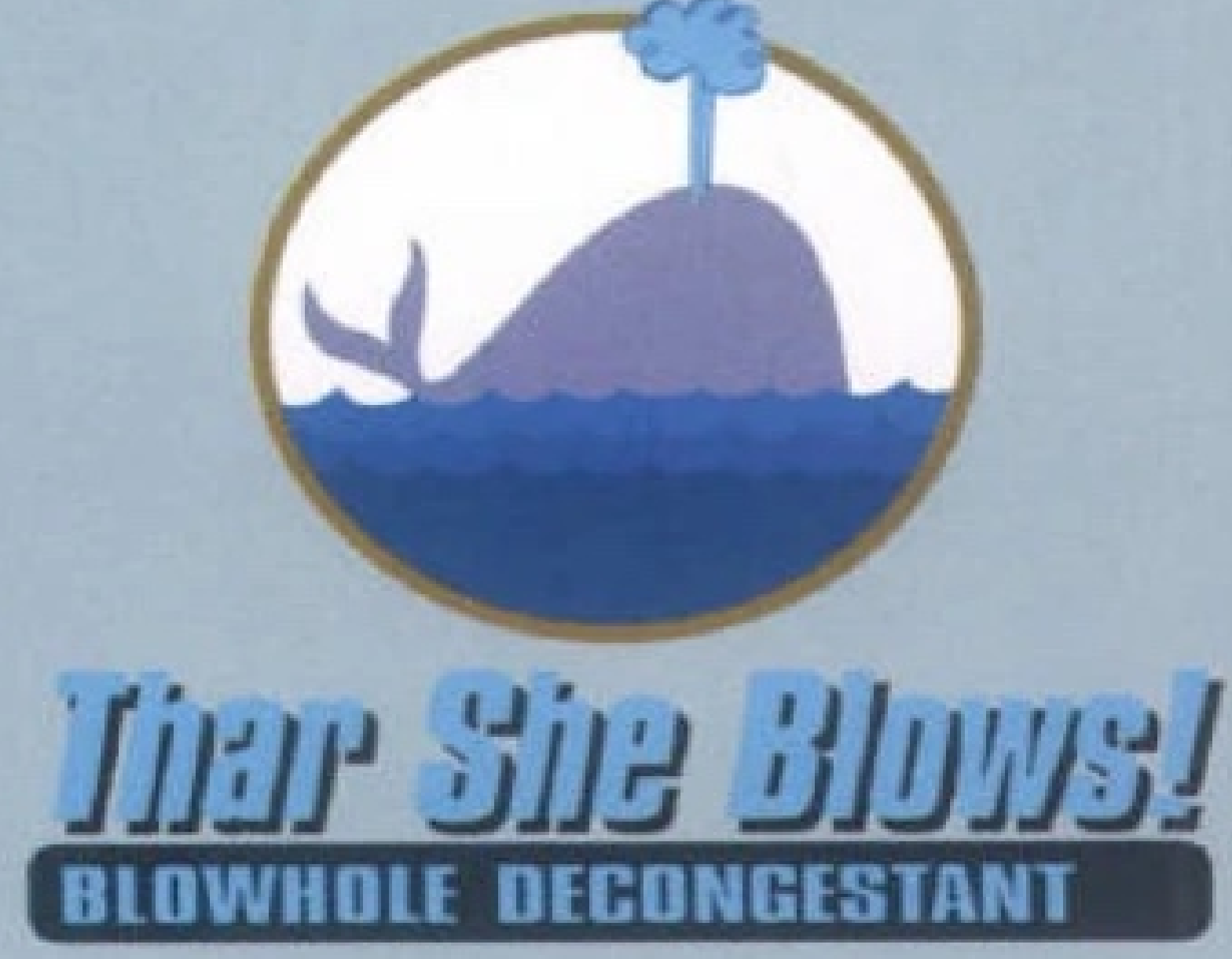

I SMELT IT
AND DEALT IT

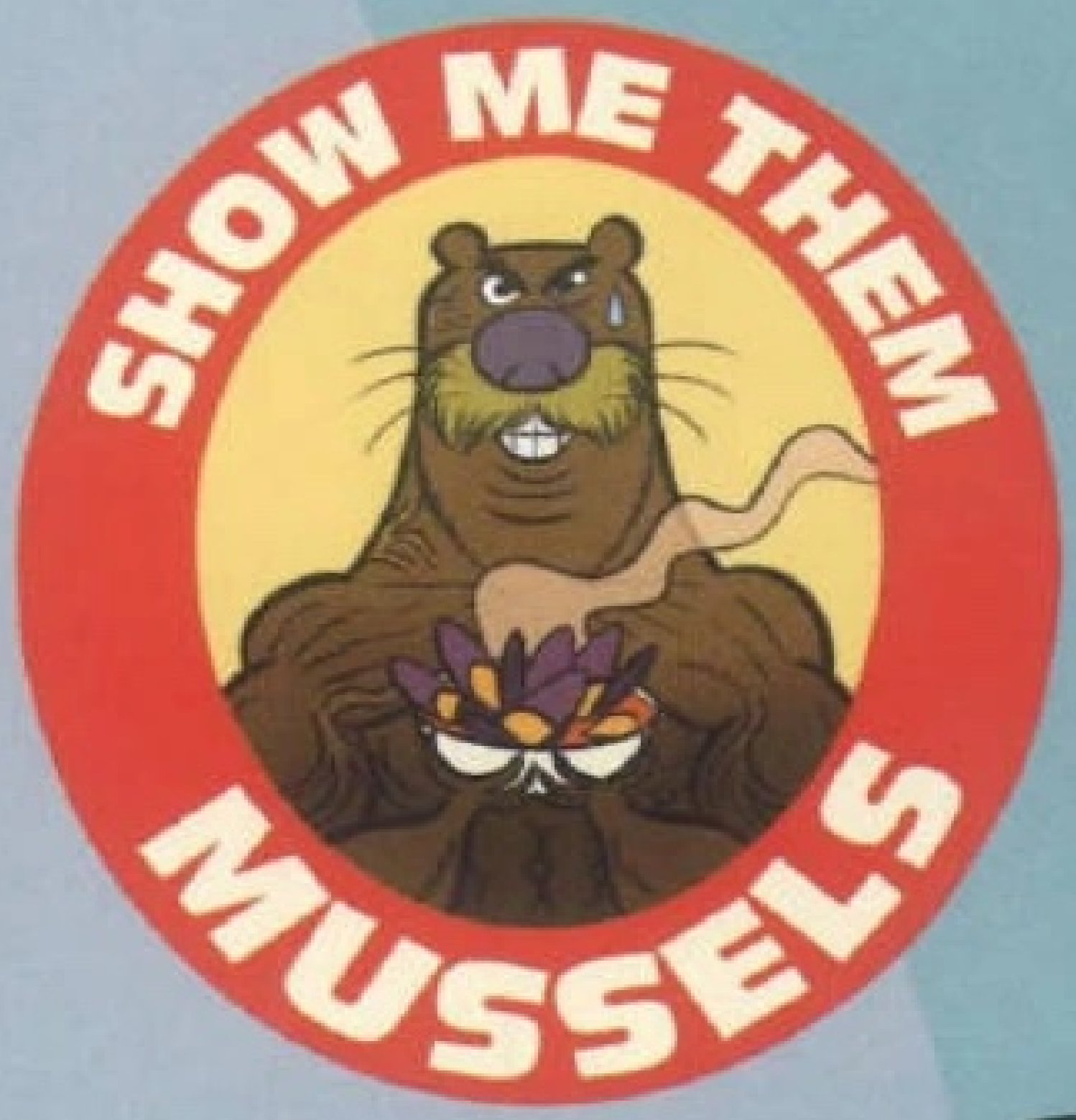

WELL
AHOY
THERE
MATEY!

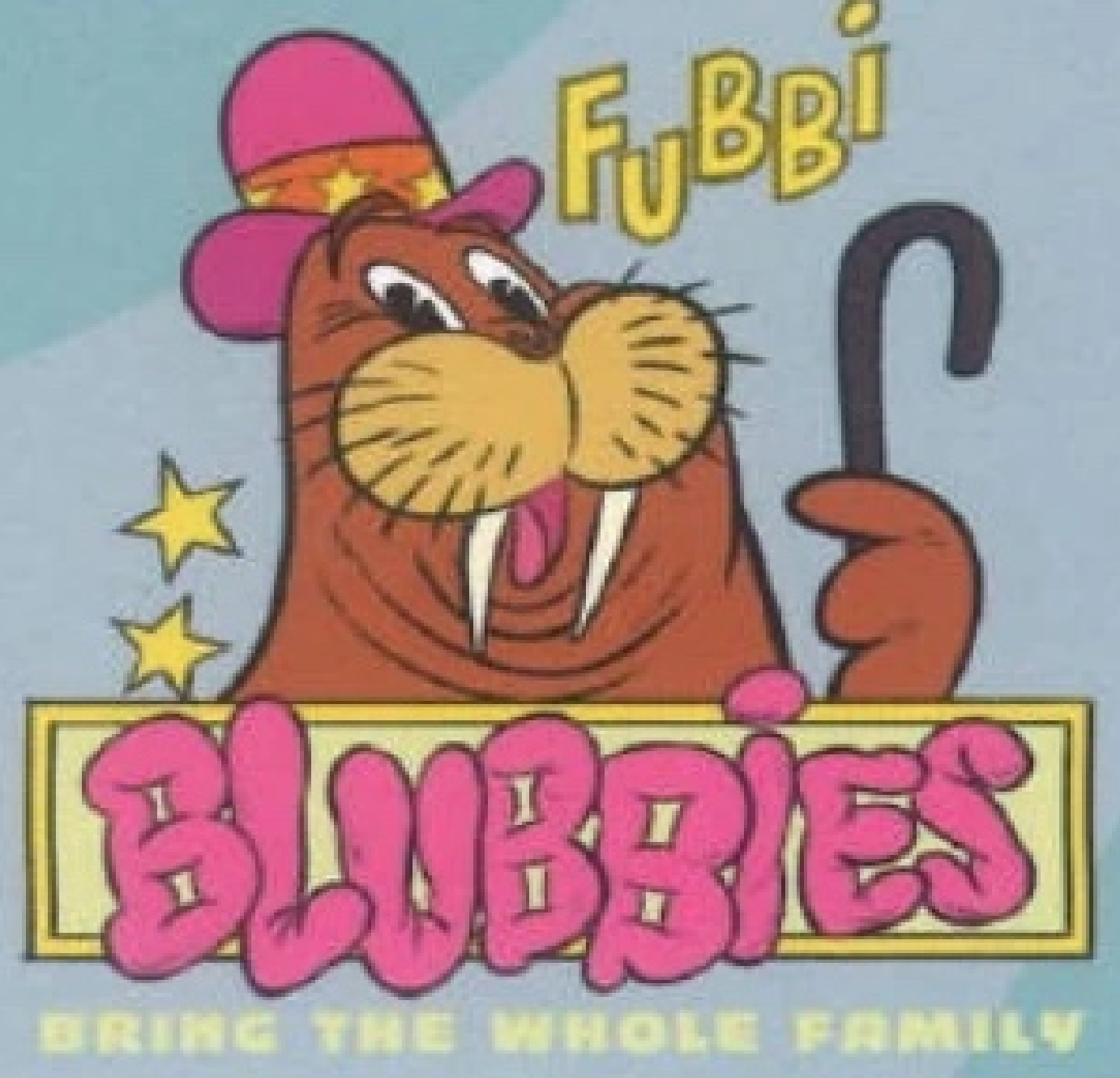

TACKLE
SQUID·INK
TATTOO
GOOD QUALITY INK
Hotel
Braquiche
THE HAUL INN
Billy Ray
BLUBBERS
FOOD
MART
We only use ZooFoodie Brand
BLUBBIES
PICKLED MACKEREL LOAF
THE ONE WITH THE ZING!
Otter Things
DELI
CHECKS CASHED LOTTO
HERRING SHAD MULLET
SHIPS SHOES SEALING WAX

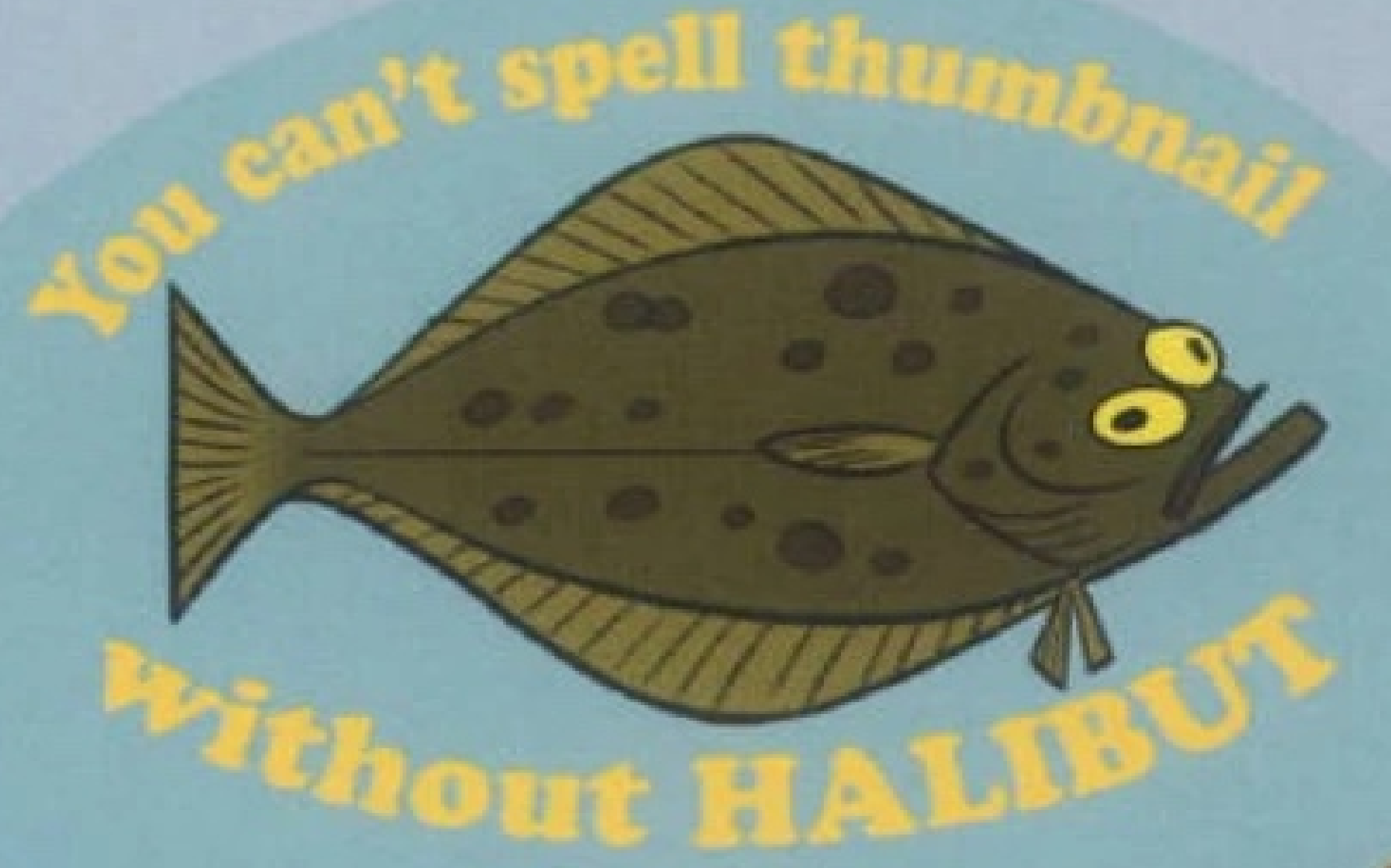

Welcome to the
MARSH
MARKET
Jewel of
ZOOTOPIA
MMFE
Z

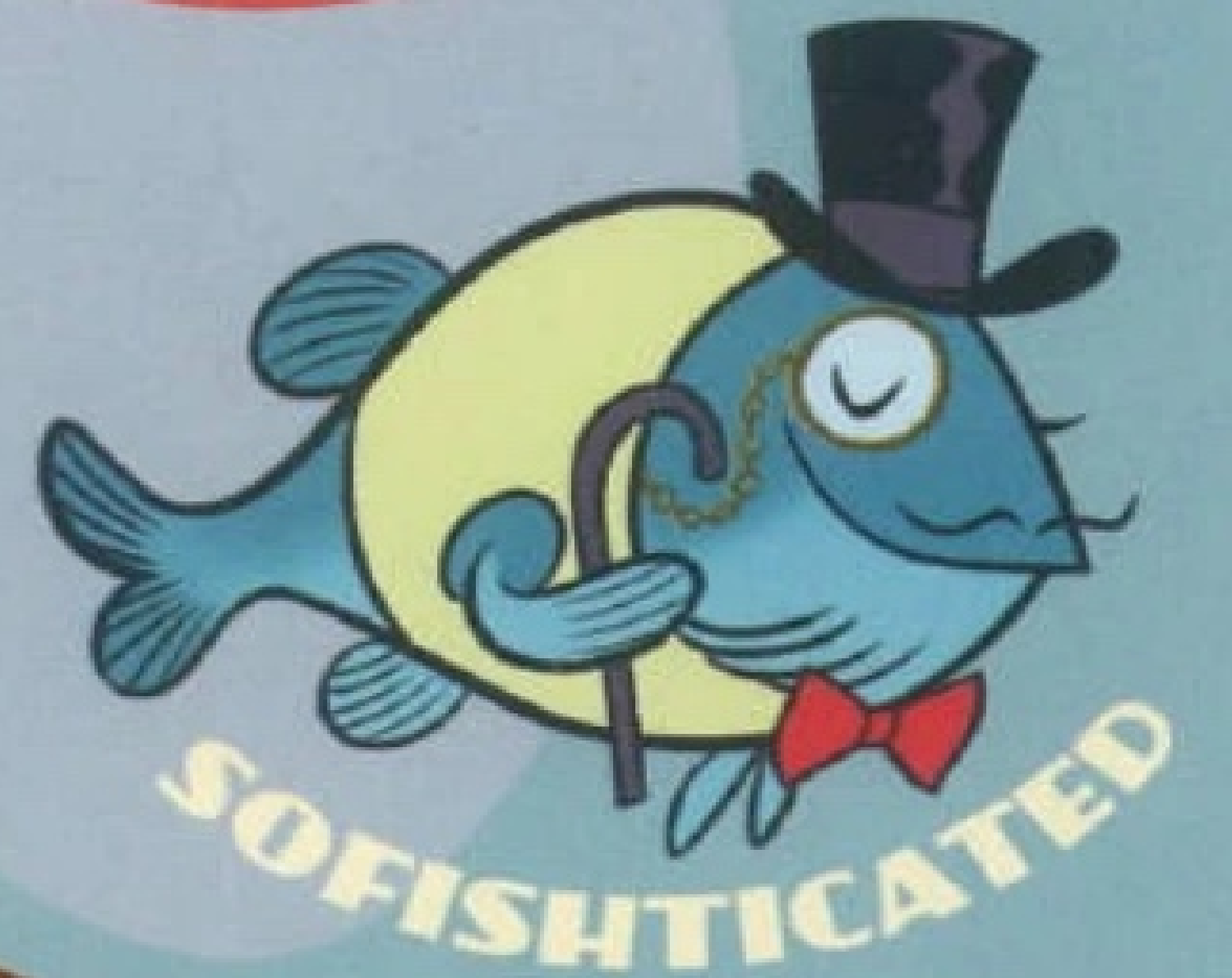

MM
FIGHTING TUSKIES


Thar She Blows!
BLOWHOLE DECONGESTANT

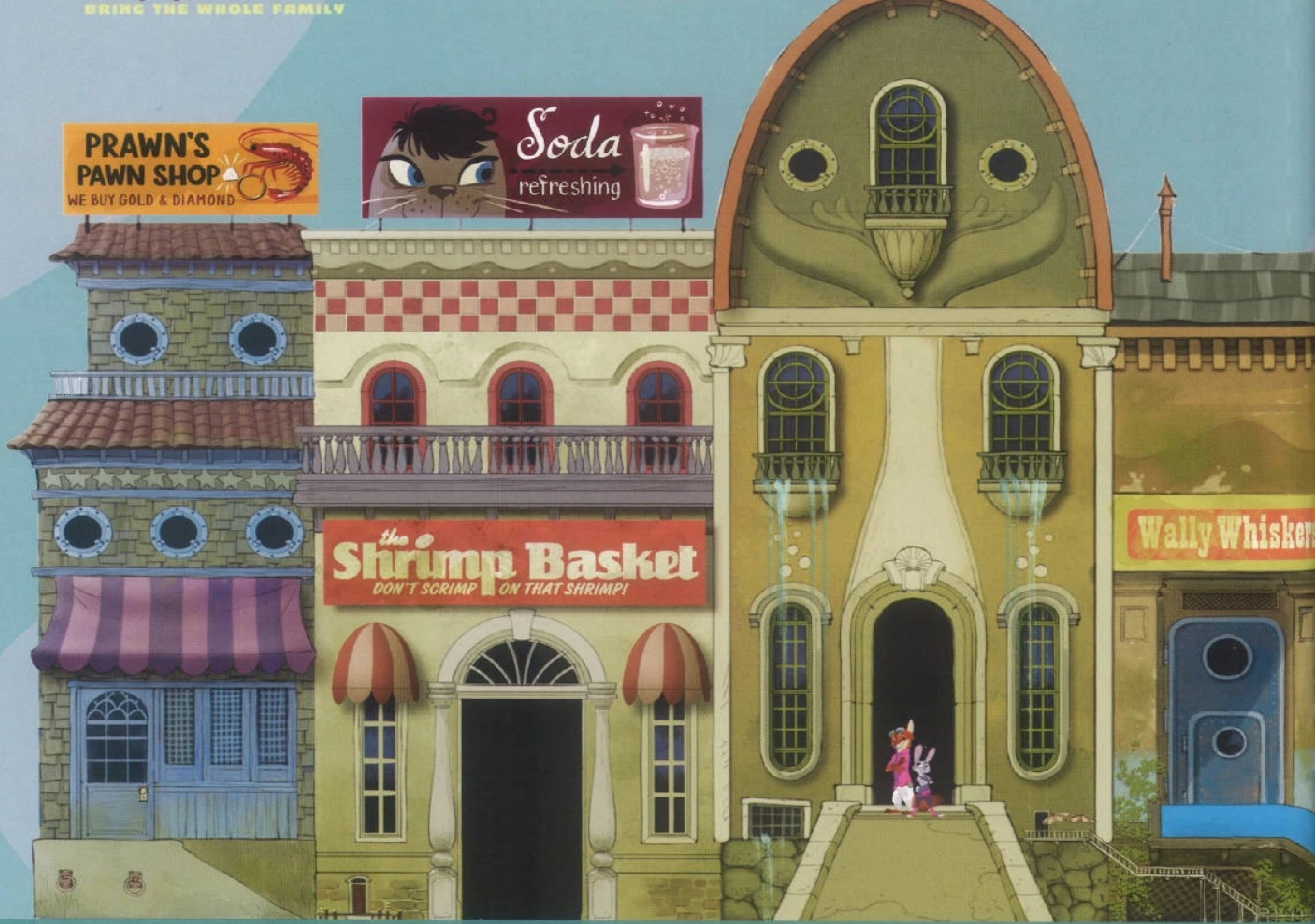

SHOW ME THEM
MUSSELS

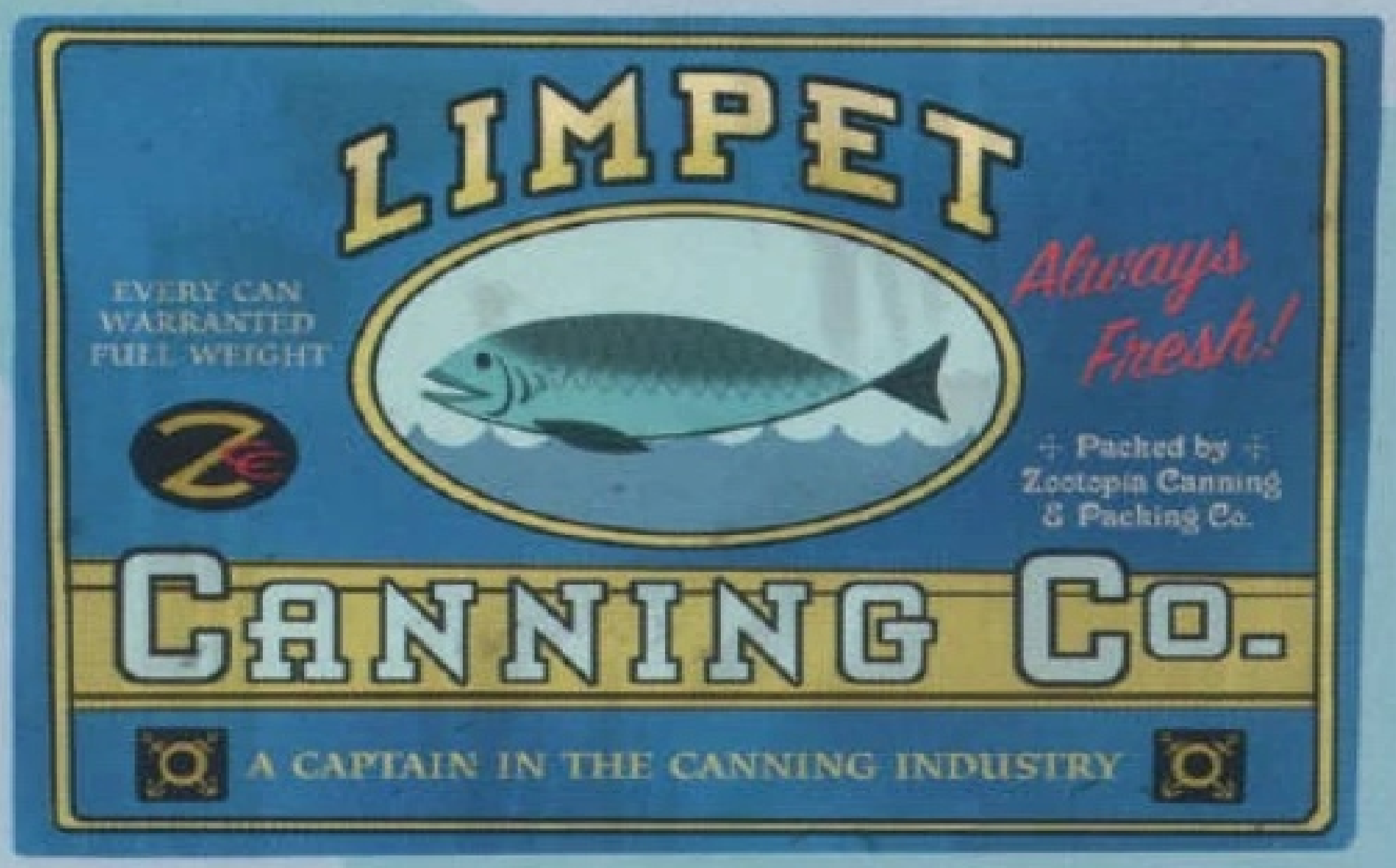

FUBBI
BLUBBIES
BRING THE WHOLE FAMILY


You can't spell thumbnail
without HALIBUT

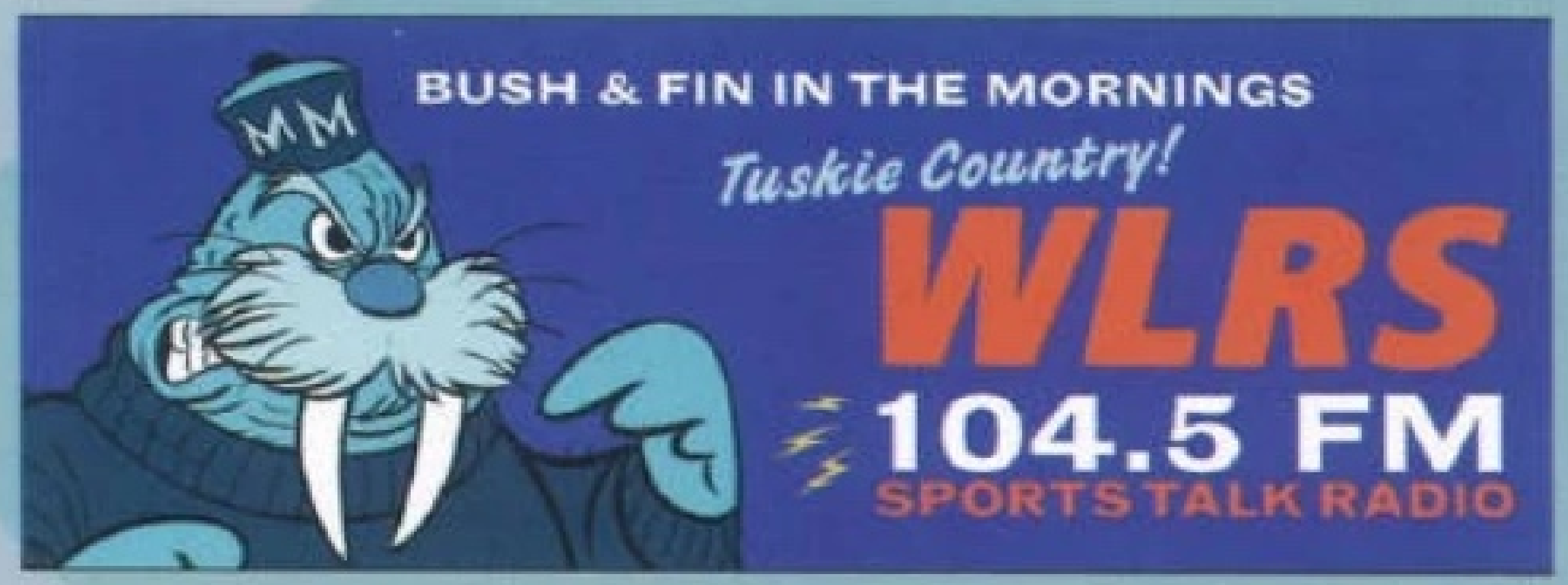

SOFISHTICATED

Production Designer Cory Loftis is a champion of puns and crummy jokes, which really came in handy when it was time for us to dream up signs for the Marsh Market.
—Tia Wallace Kratter, Visual Development Artist

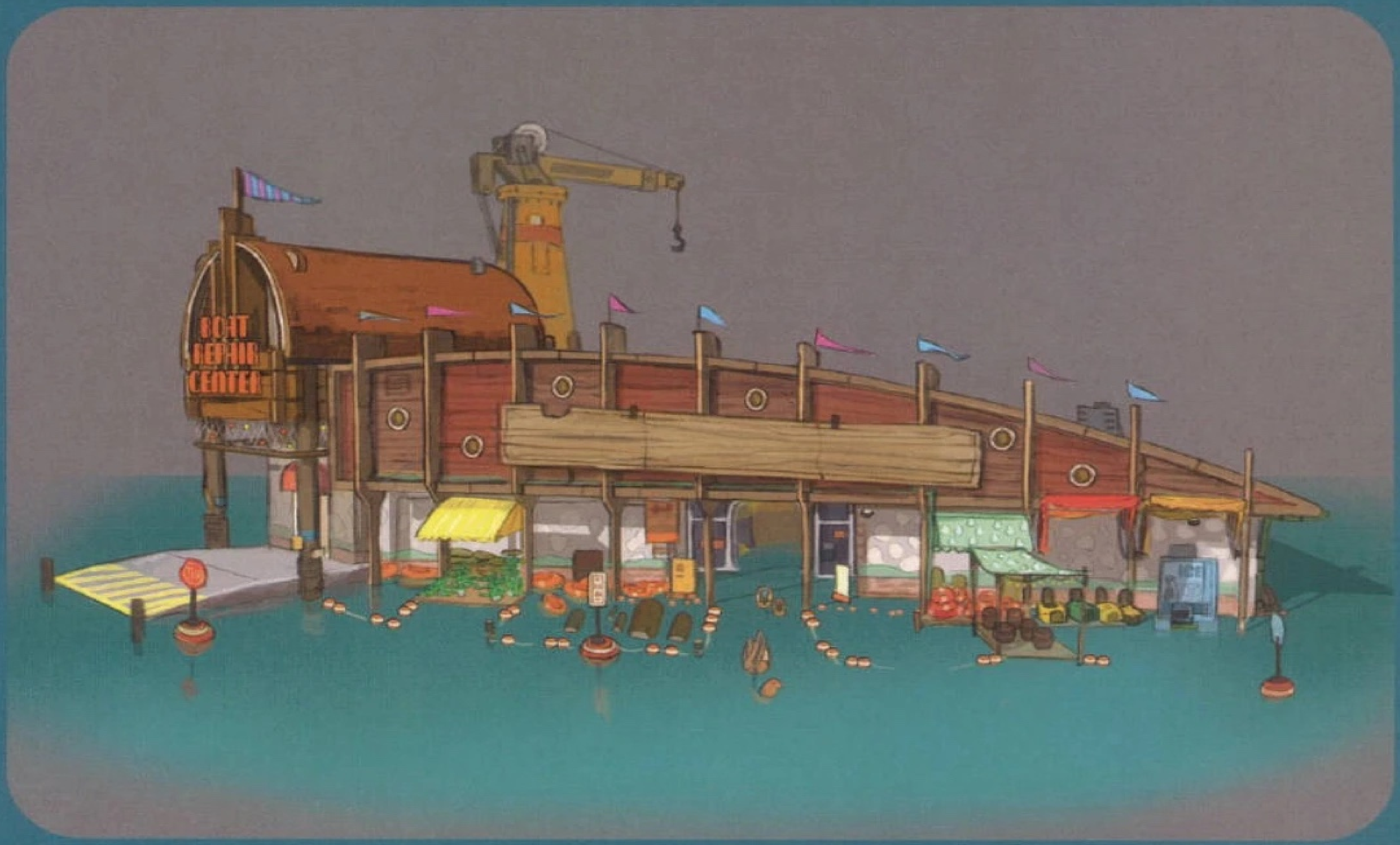

PRAWN'S
PAWN SHOP
WE BUY GOLD & DIAMOND
Soda
refreshing
the
Shrimp Basket
DON'T SCRIMP ON THAT SHRIMP!
Wally Whiskers

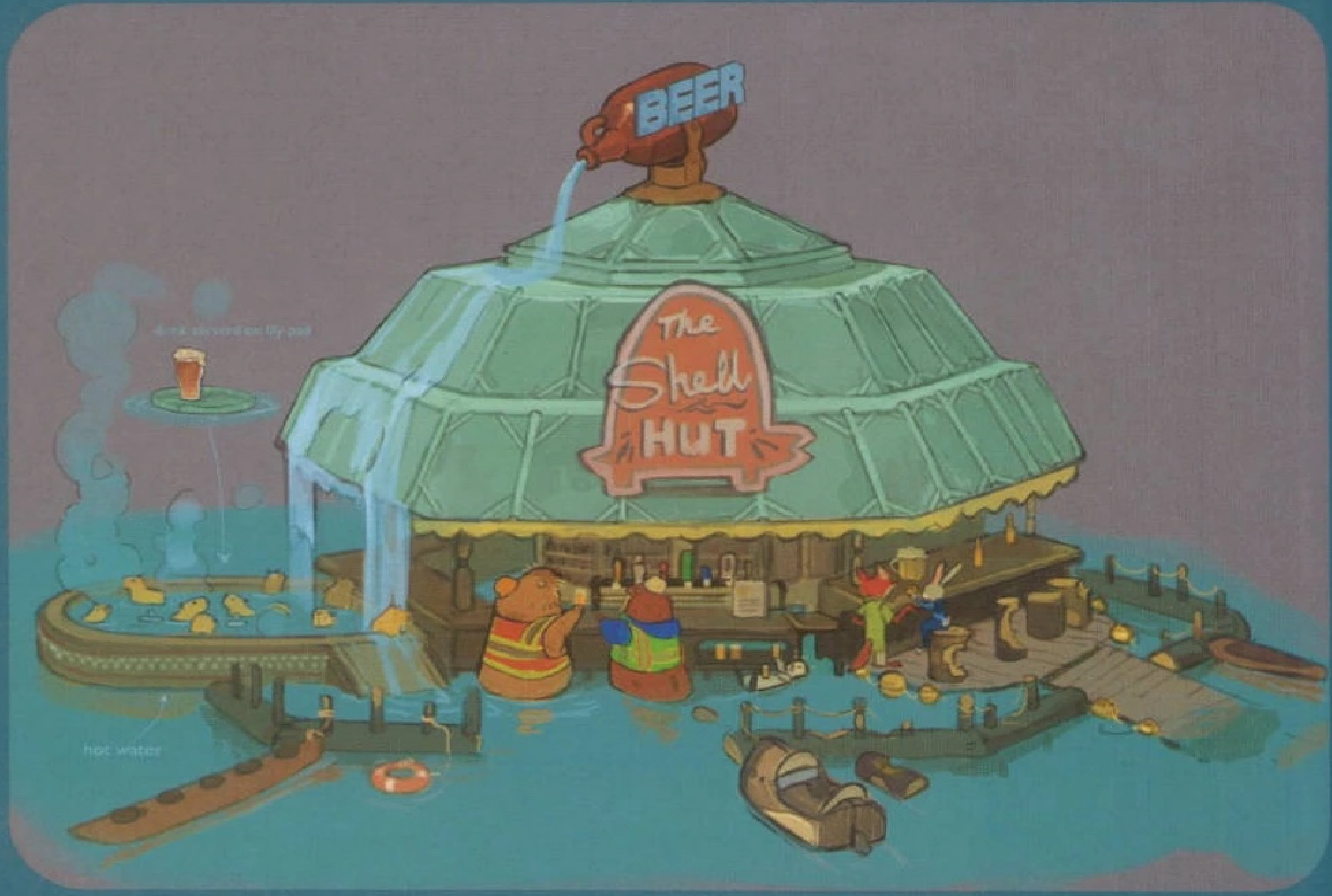

LIMPET
EVERY CAN WARRANTED FULL WEIGHT
Always Fresh!
Packed by Zootopia Canning & Packing Co.
CANNING CO.
A CAPTAIN IN THE CANNING INDUSTRY

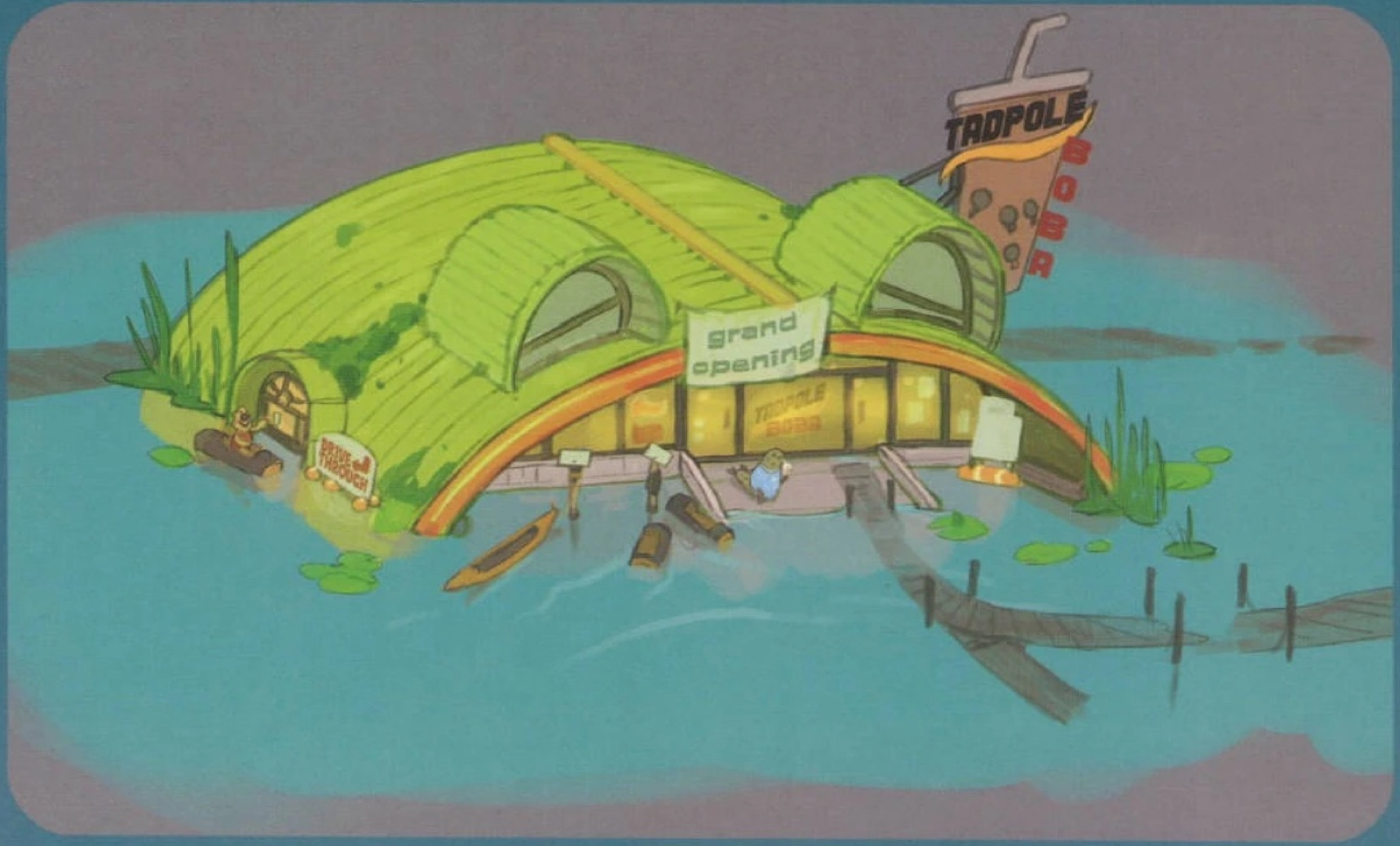
Justin Cram / digital

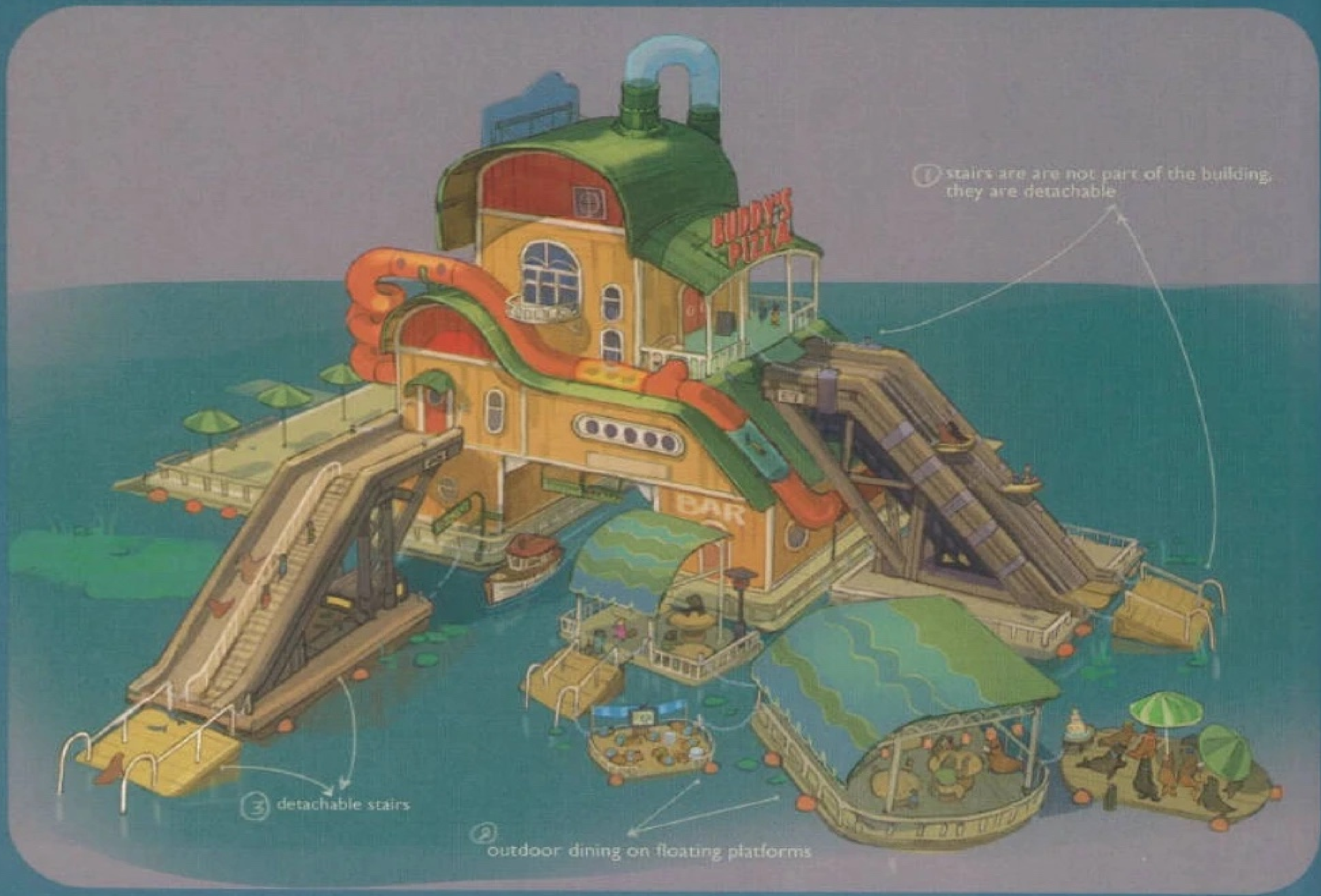

MM
BUSH & FIN IN THE MORNINGS
Tuskie Country!
WLRS
104.5 FM
SPORTS TALK RADIO

This spread (except where noted): **Cory Loftis** / Digital


BOAT REPAIR CENTER


BEER
The Shell HUT
drink served on lily pad
hot water

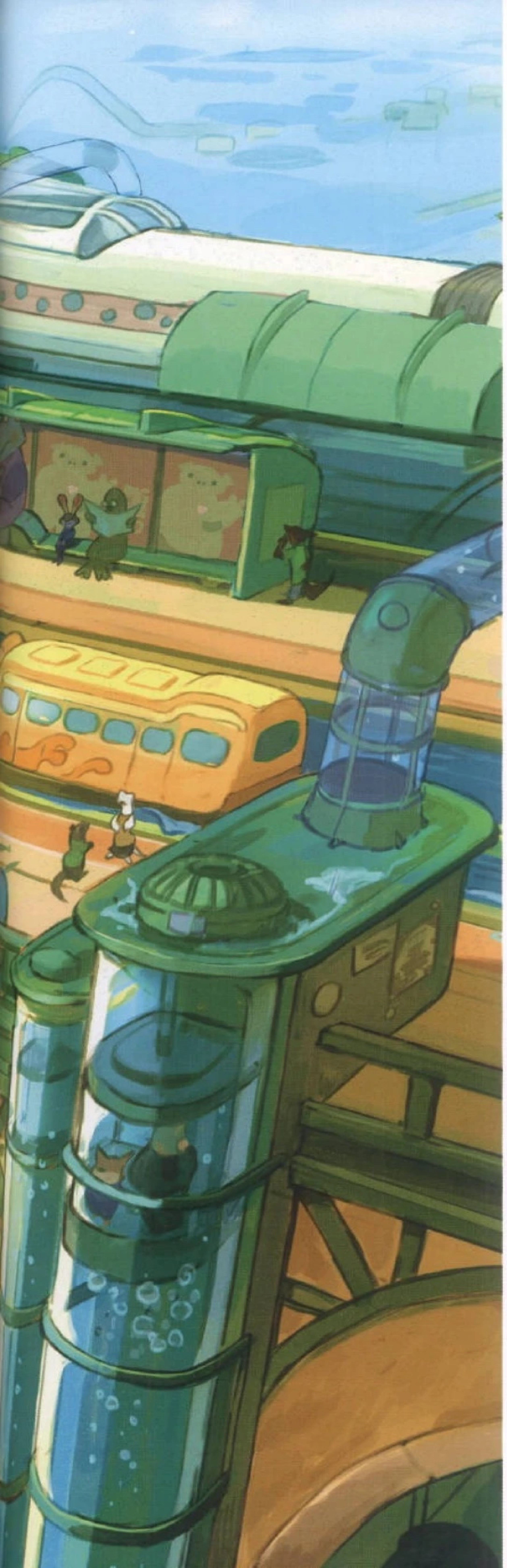

TADPOLE BOBA
grand opening
TADPOLE BOBA

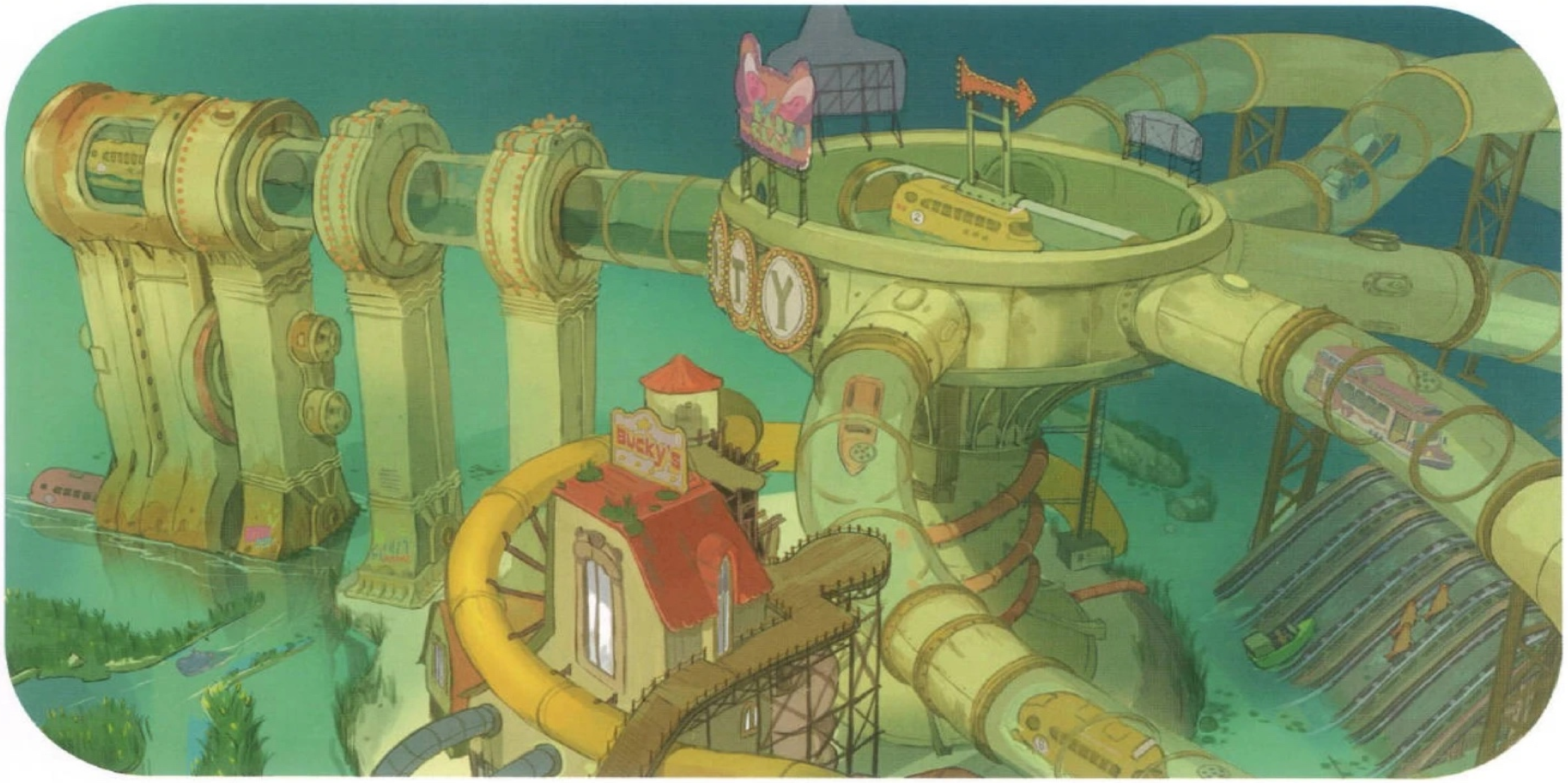

BUDDY'S PIZZA
BAR
① stairs are are not part of the building, they are detachable
③ detachable stairs
② outdoor dining on floating platforms

This spread: **Limei Z. Hshieh** / Digital

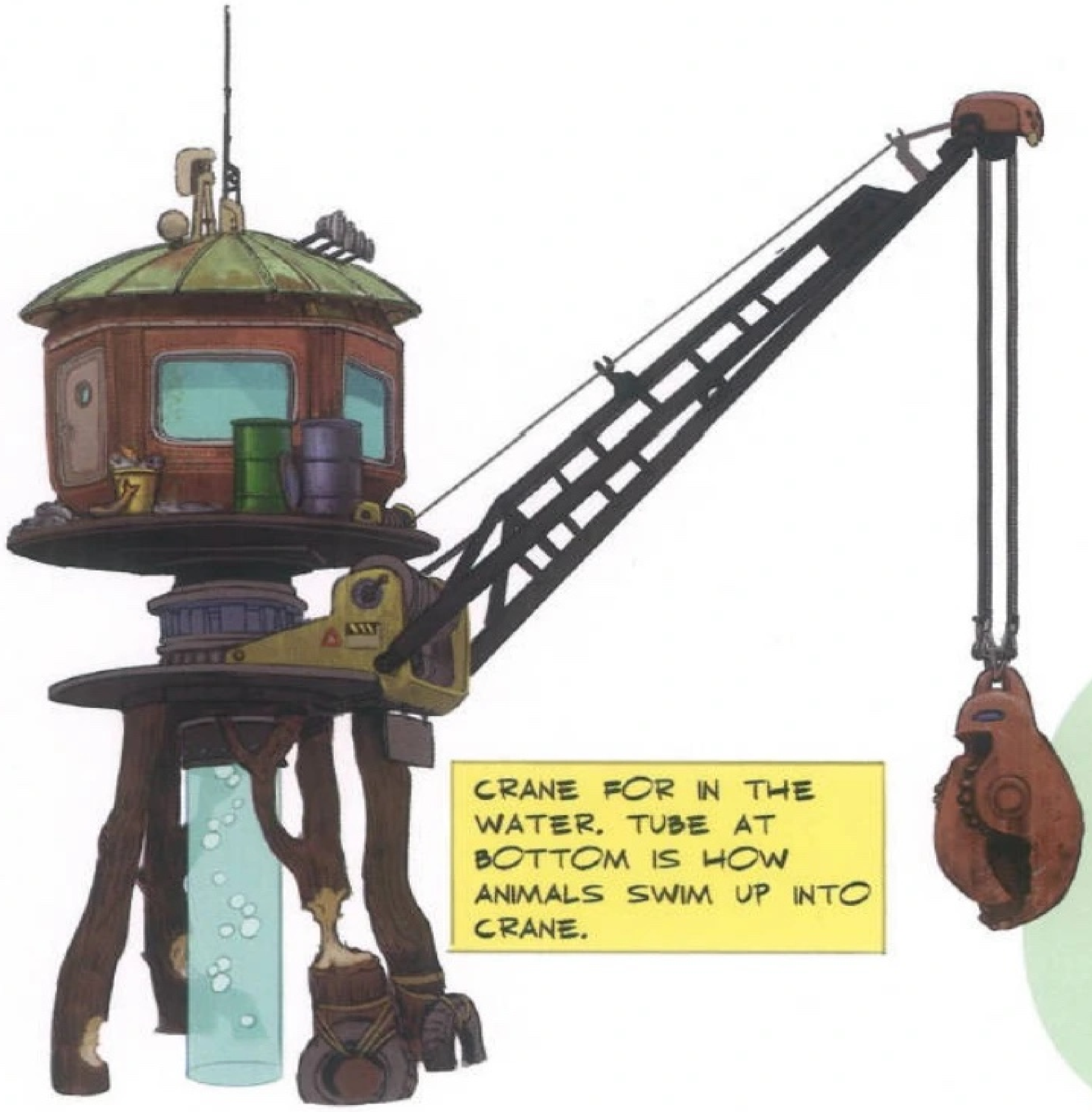
STU
Sardines
BIG CRAB
PEARL
FOREVER

MARSH EAST
MARSH WEST
FISH MARKET
Welcome
FISH MARKET
Welcome
LOTUS ROOT
THIS WAY
CATFISH
MOSS
CATFISH
FISH & CHIPS
BIG CATCH
NORTHSTAR

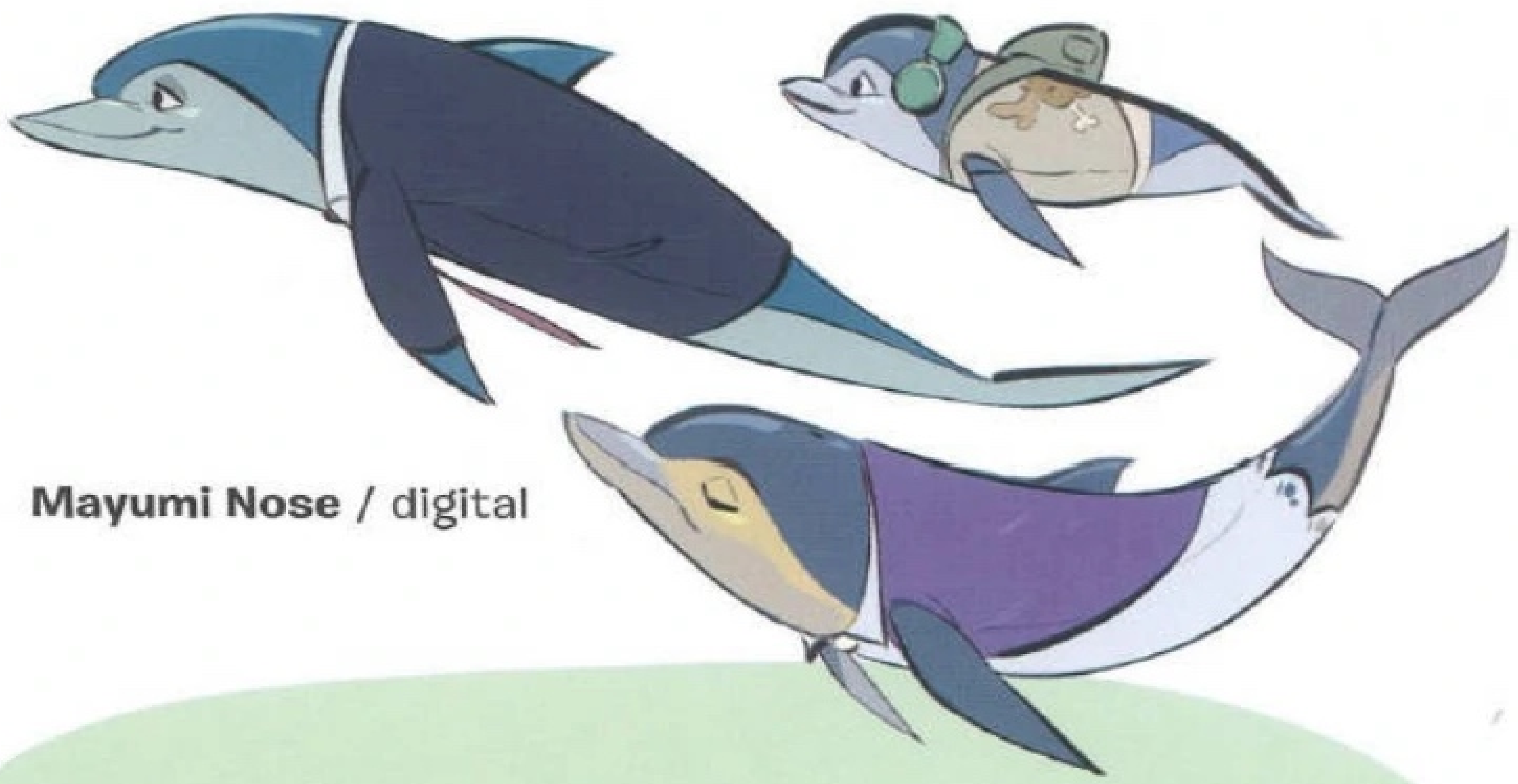




Limei Z. Hshieh / digital



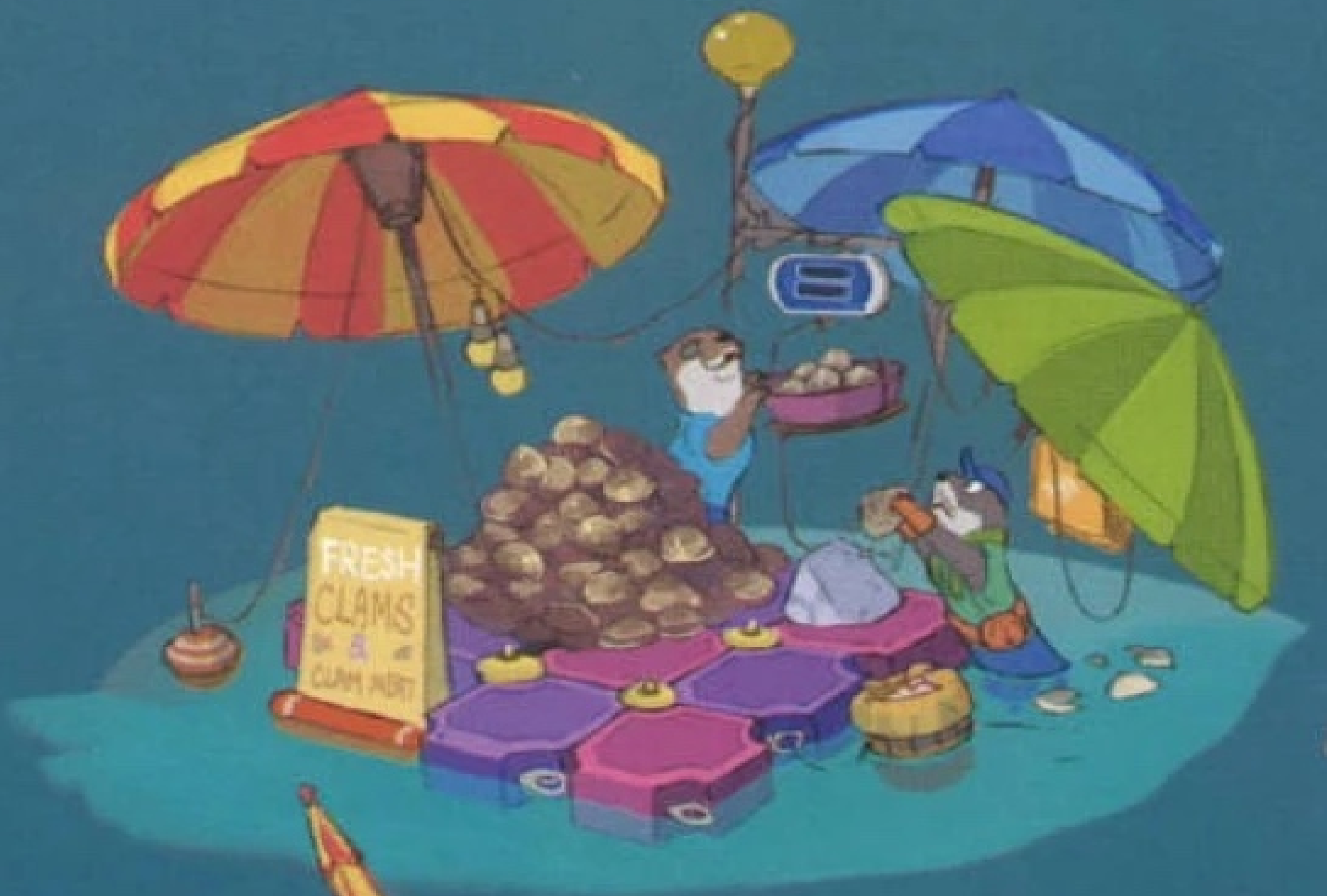
CRANE FOR IN THE WATER. TUBE AT BOTTOM IS HOW ANIMALS SWIM UP INTO CRANE.

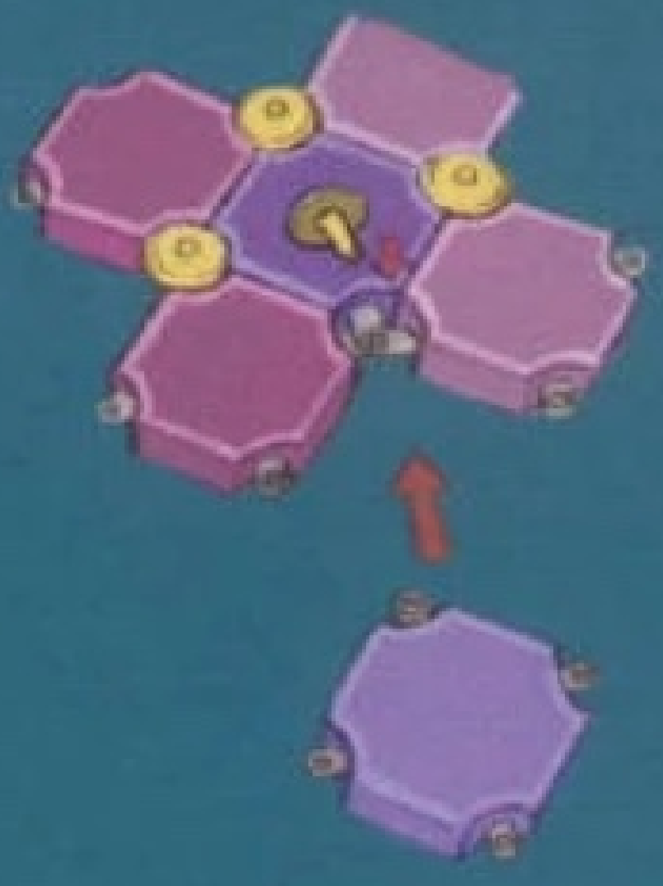


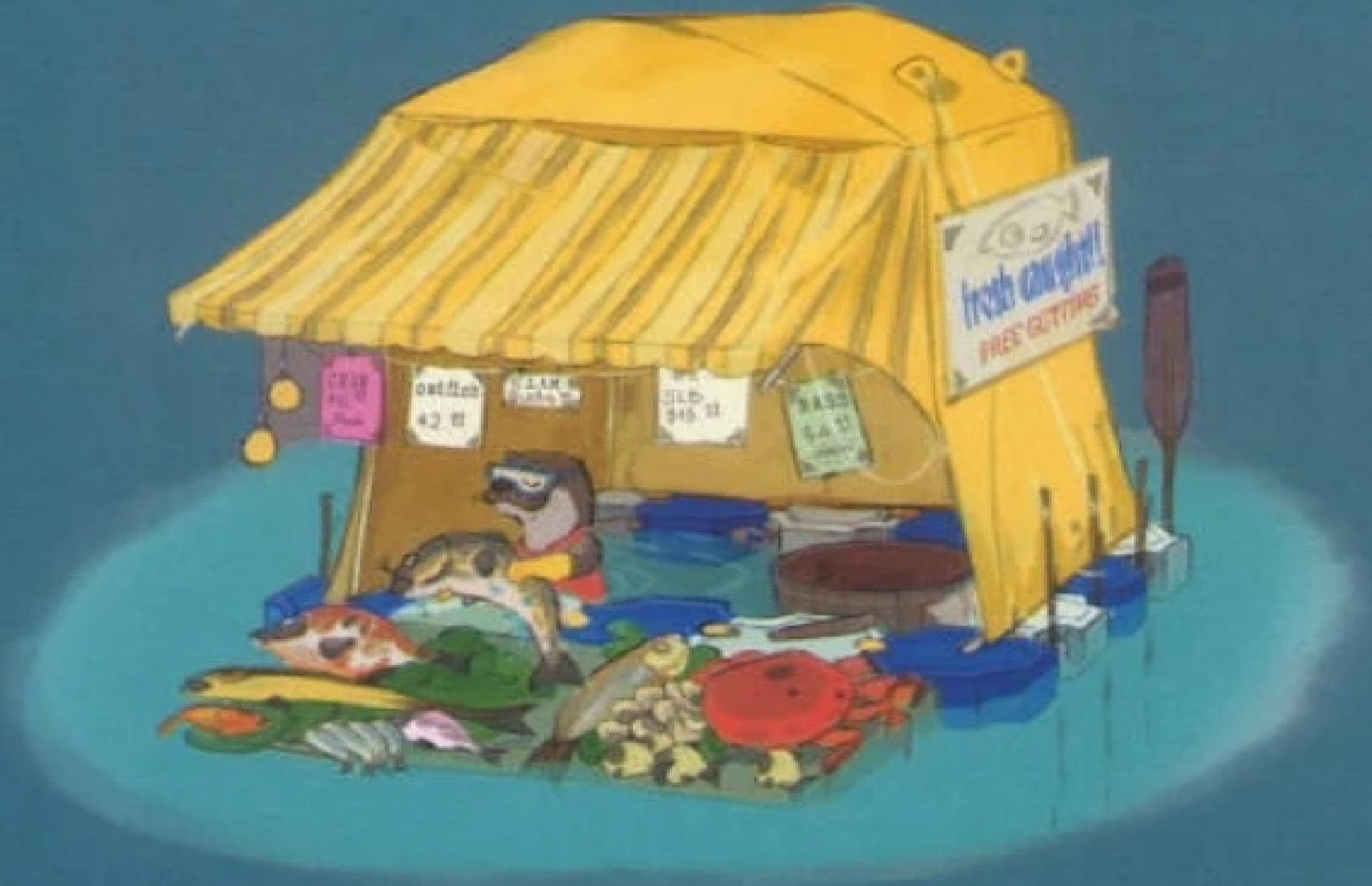
Mayumi Nose / digital

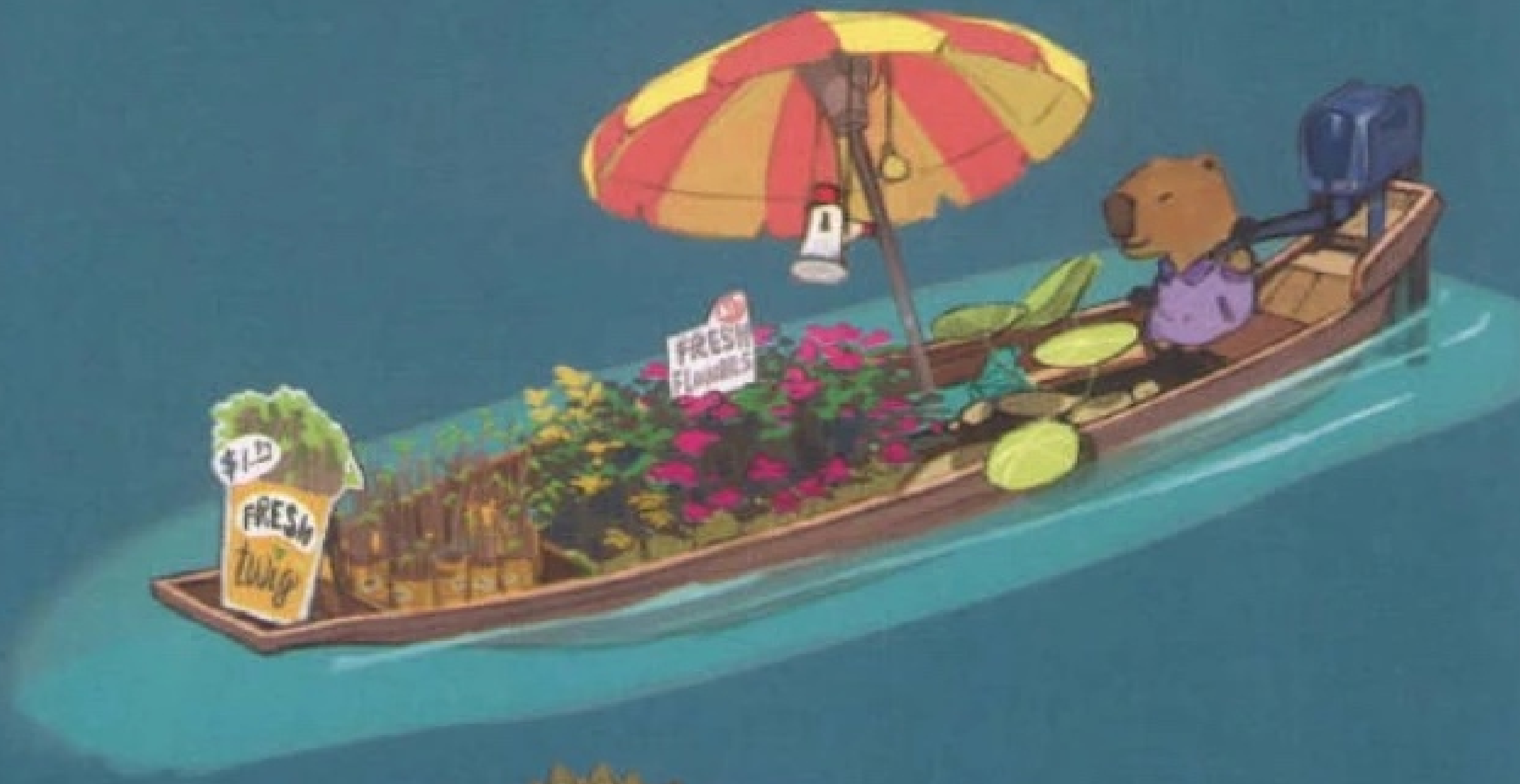
> We had a fun time figuring out how the semi-aquatic animals of the Marsh Market would get around in a half-submerged town. Many of them don't have legs, for example, so instead of using stairs, we imagined them traveling by water park slides, underwater tubes, and all sorts of amphibious vehicles.
> —Limei Z. Hshieh, Art Director, Environments

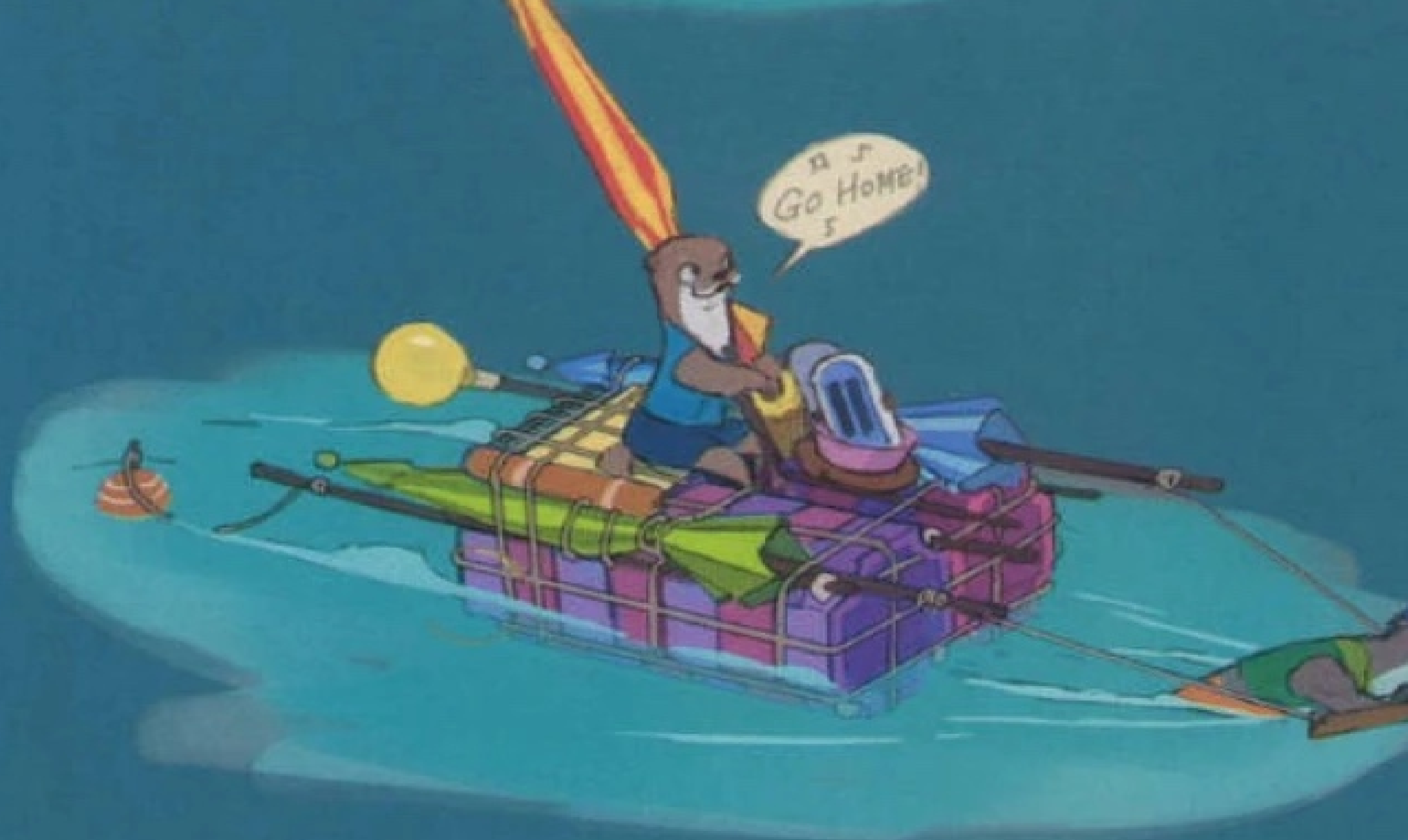
This spread (except where noted): **Cory Loftis** / Digital

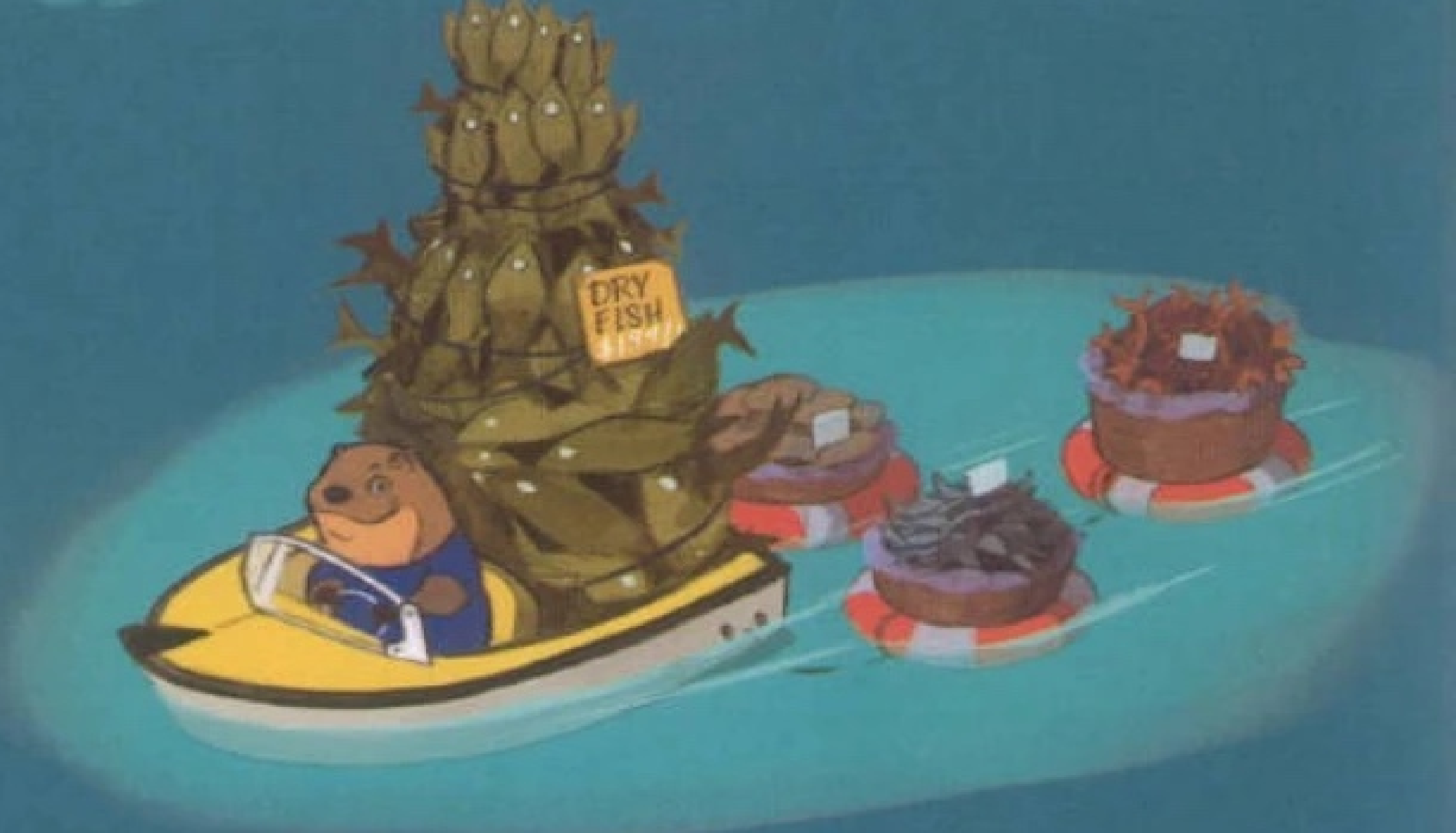

FRESH
CLAMS

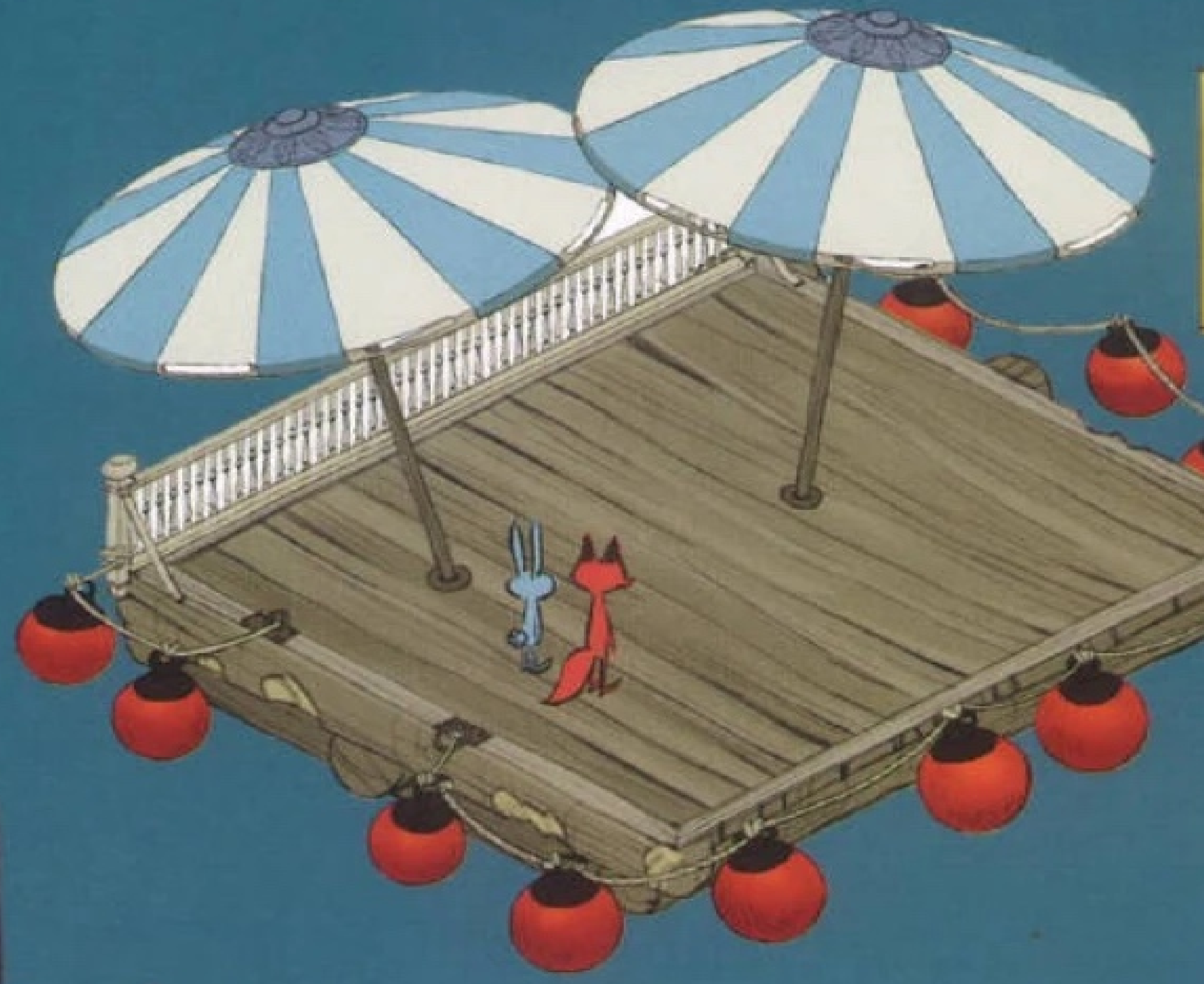



fresh caught!
FREE CUTTING
BASS


FRESH
FRESH

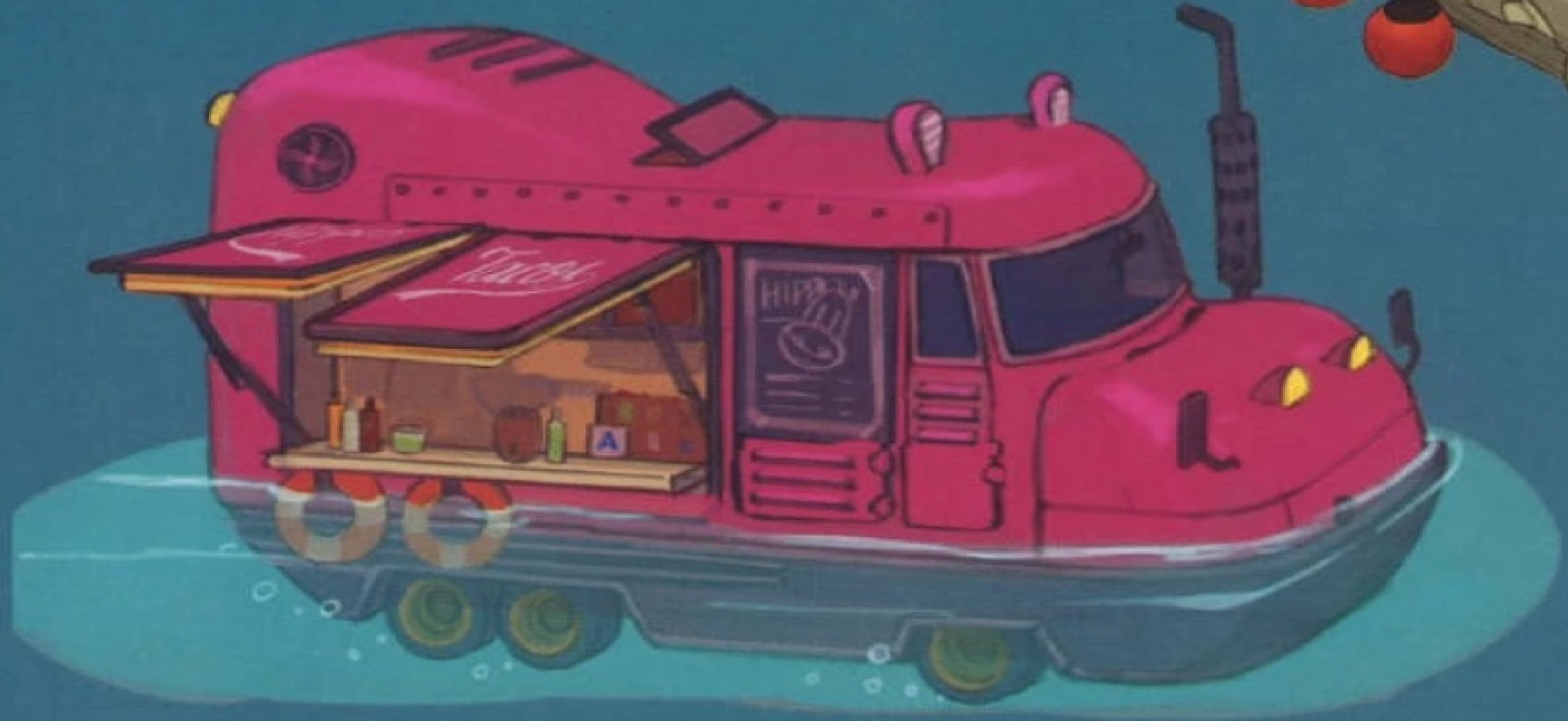


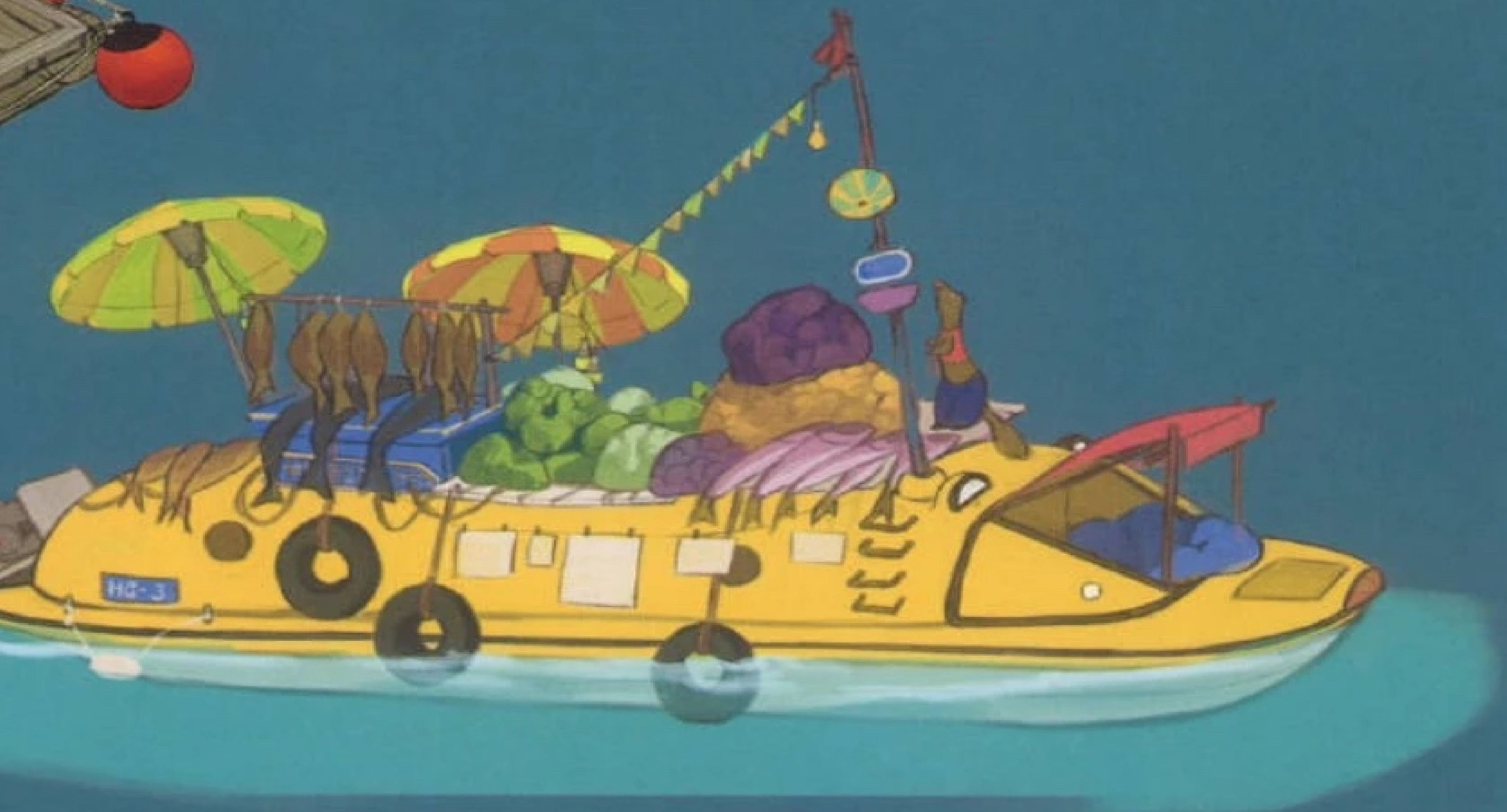


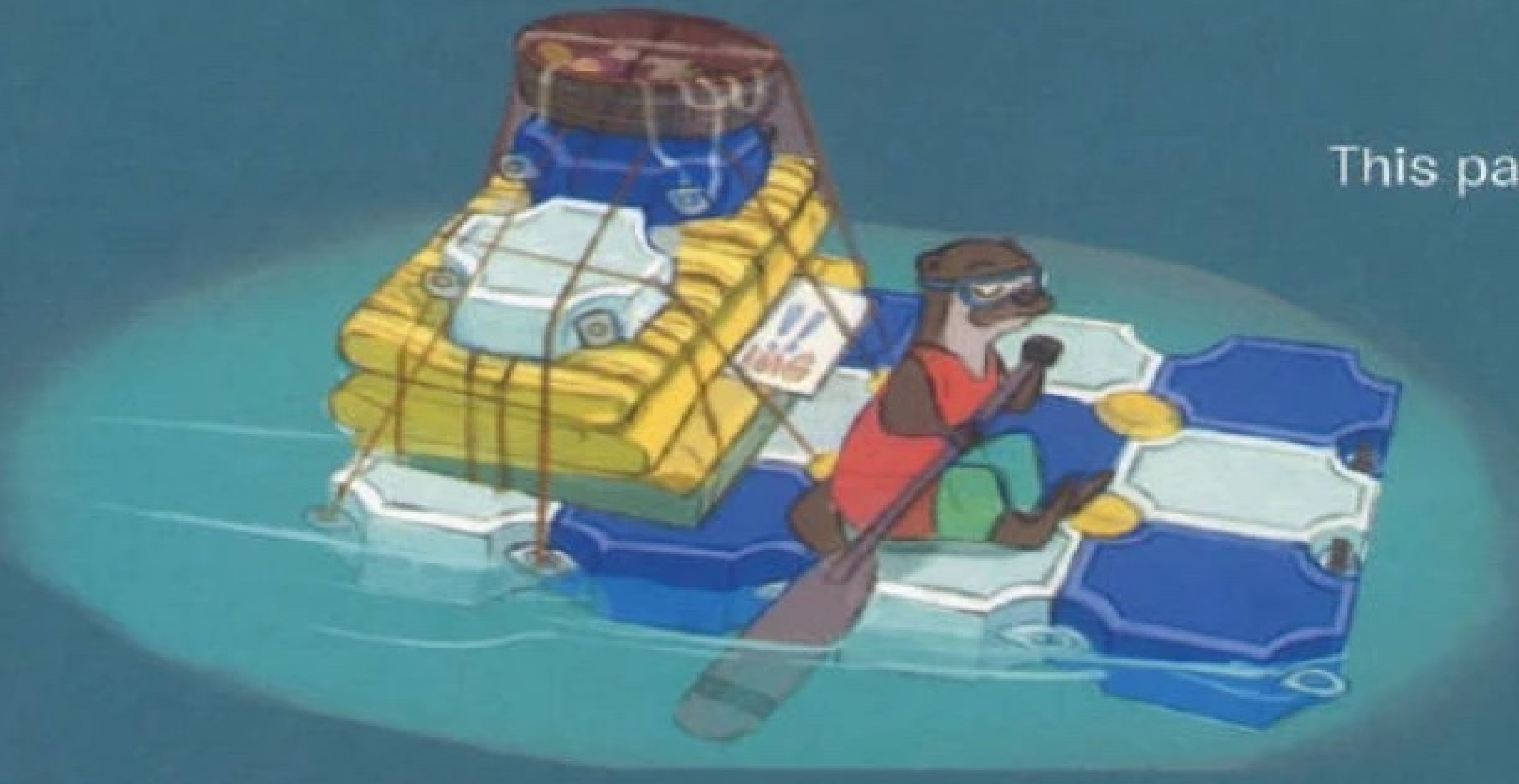


SMALL FLOATING HAULOUT TO PLACE NEAR BUILDINGS OR IN THE WATERWAY.

Cory Loftis / digital

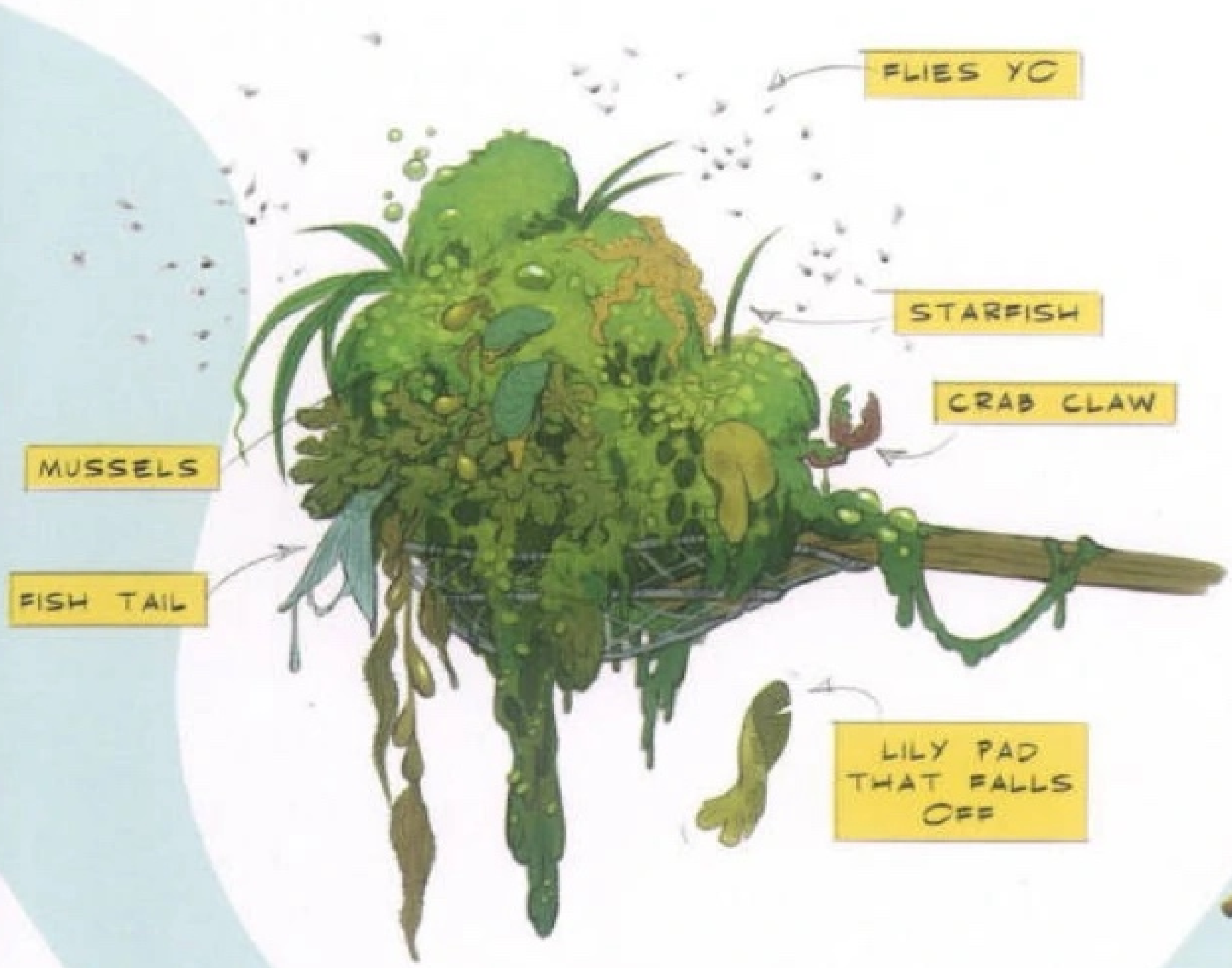




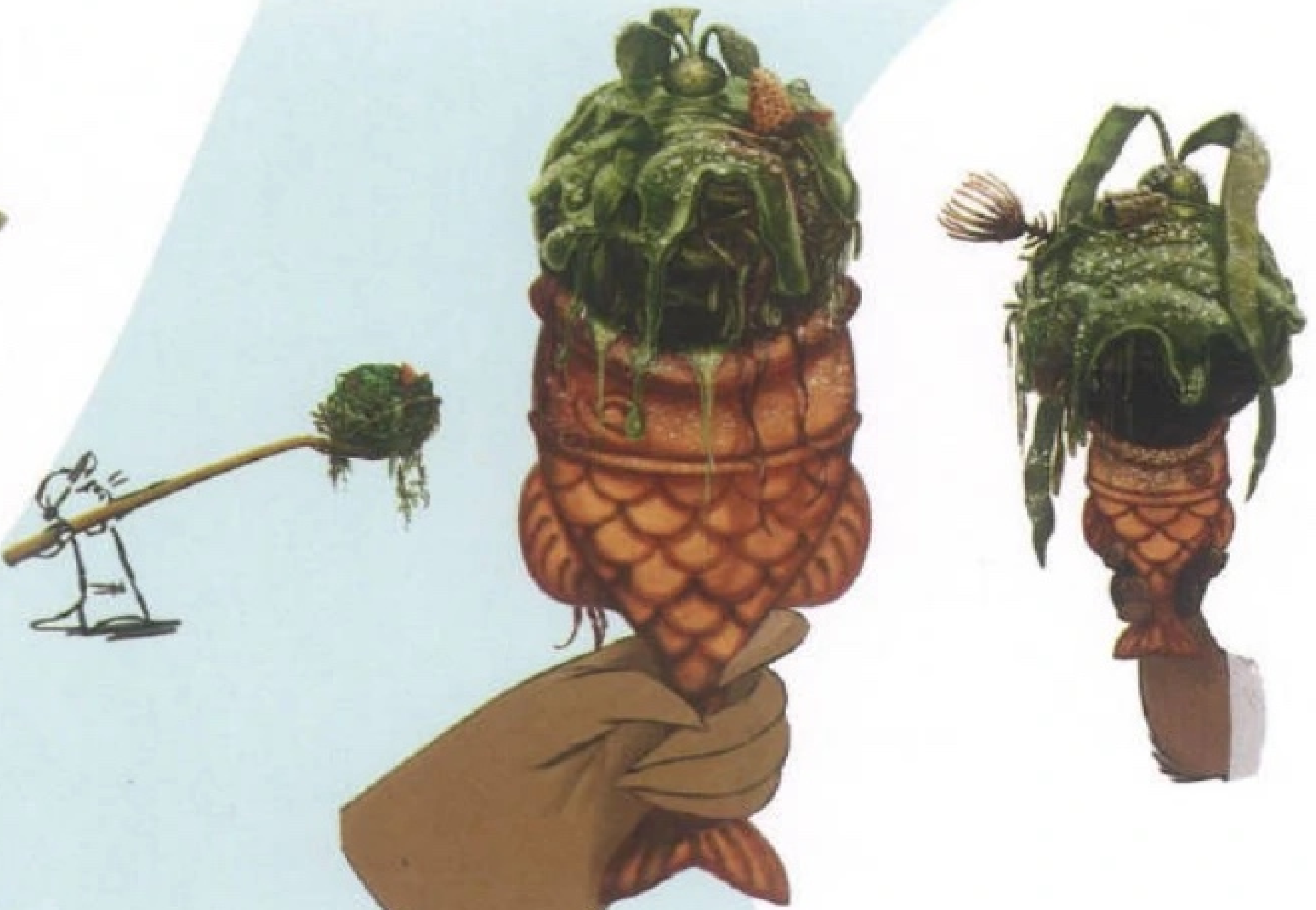


This page (except where noted): **Limei Z. Hshieh** / digital

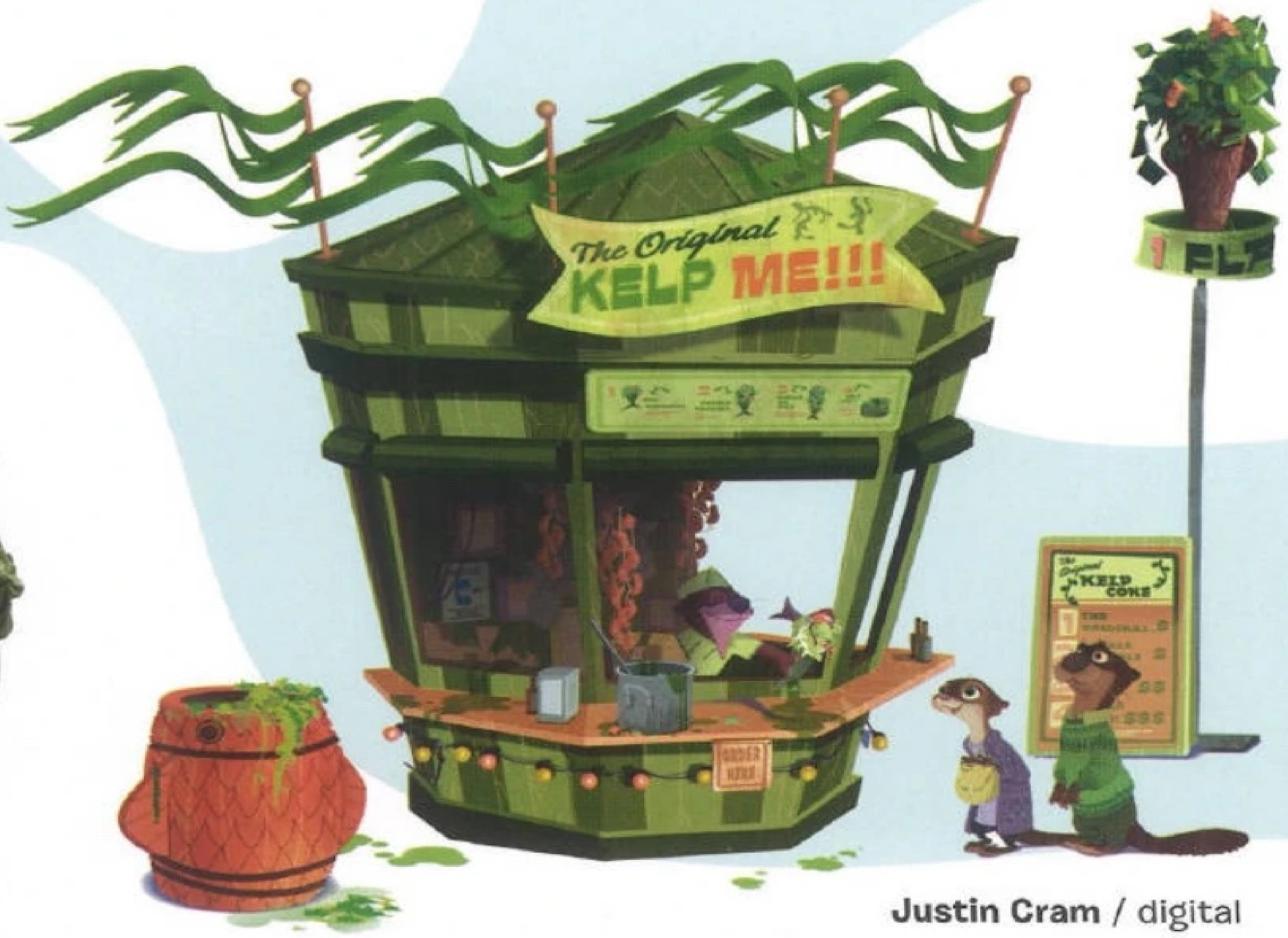
Floating stores are found all over the Marsh Market. I imagined vendors would pack their goods onto their boats in the morning, drive to the market, and then set up their storefronts for the day. Some boats are shaped like their animal owners, like a hippo or a weasel. Seeing them bob to and fro in the background really makes the environment feel real and alive. —Limei Z. Hshieh, Art Director, Environments


FLIES YC
STARFISH
CRAB CLAW
MUSSELS
FISH TAIL
LILY PAD THAT FALLS OFF

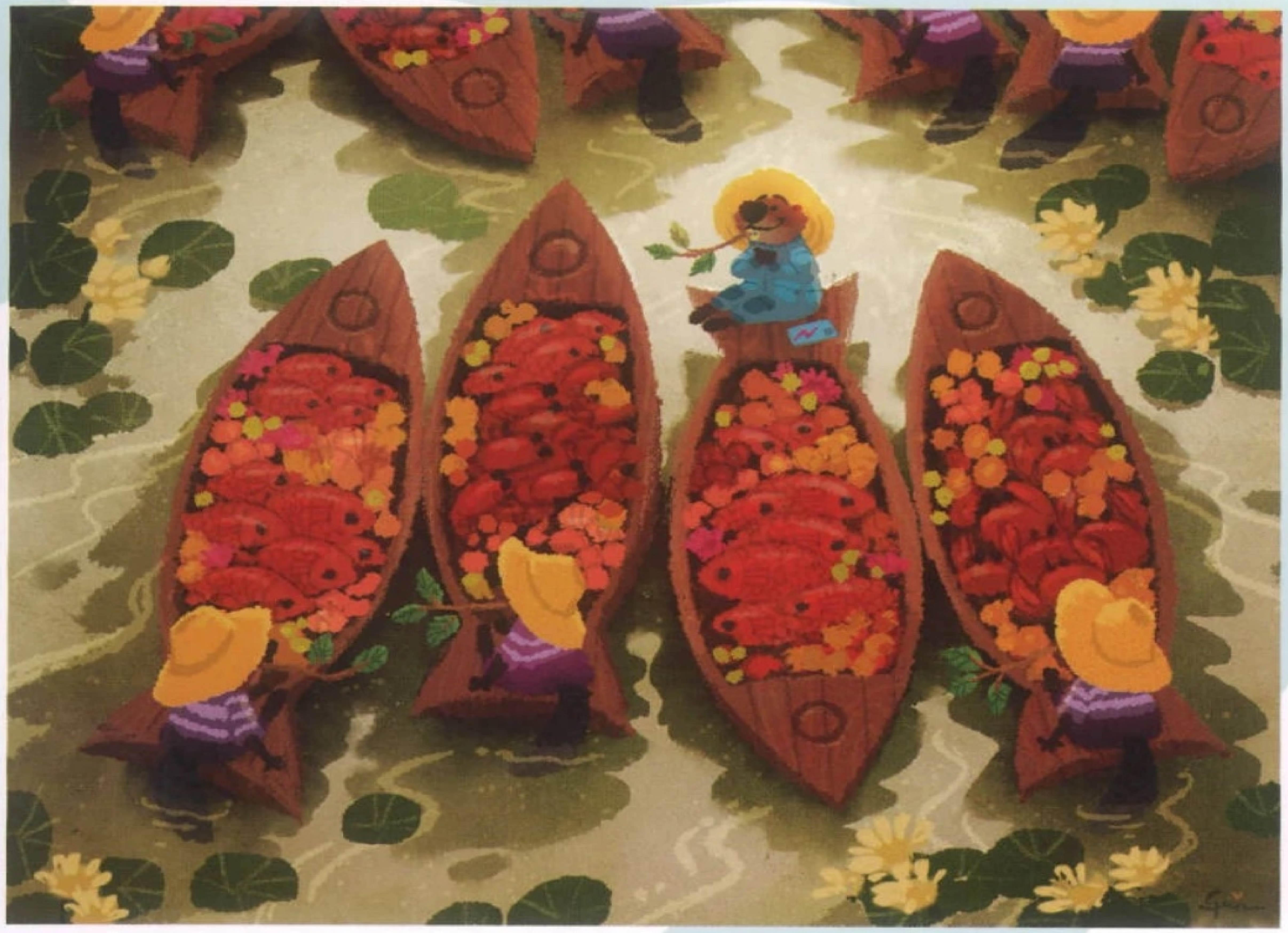
Cory Loftis / digital

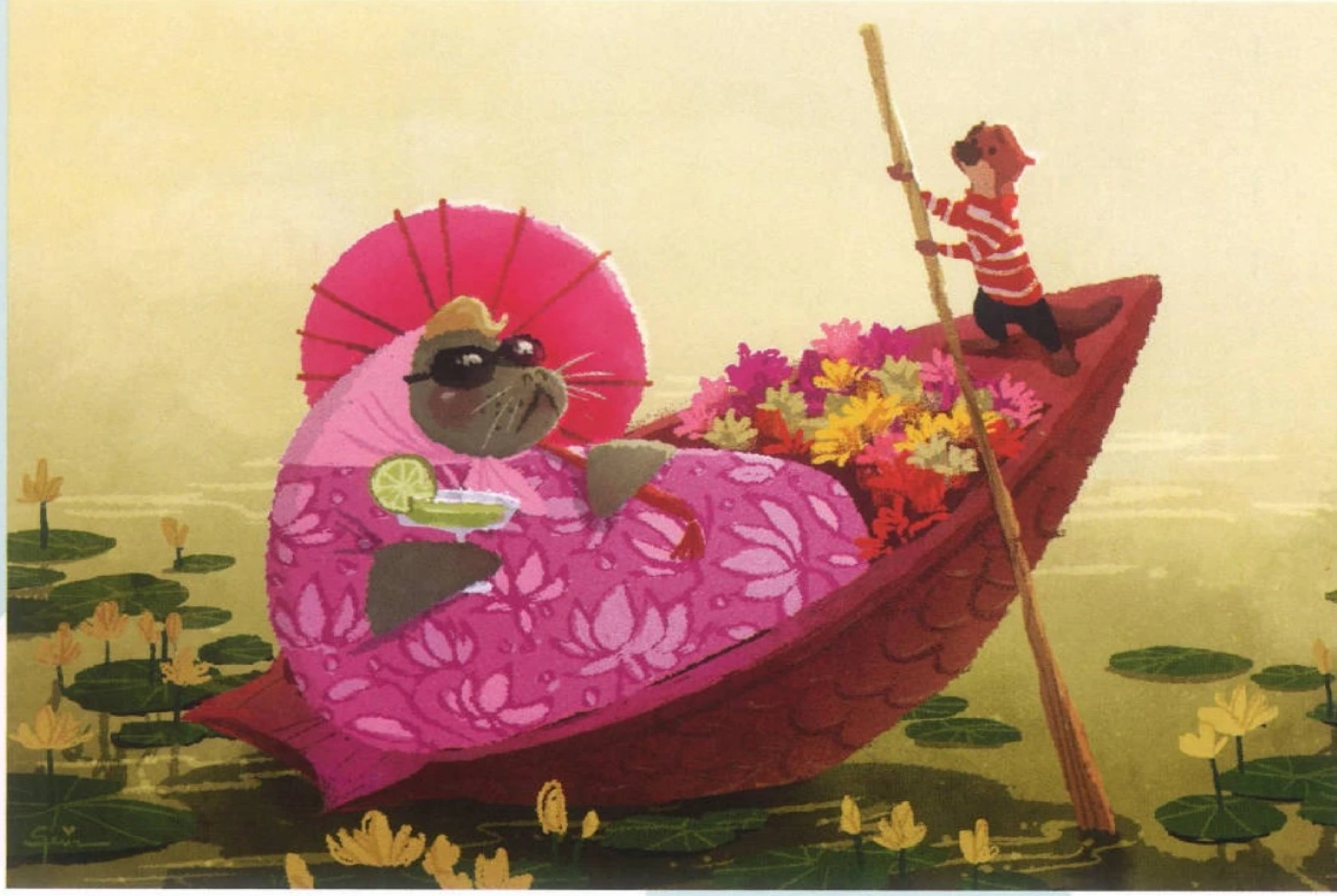


Tia Wallace Kratter / digital


The Original KELP ME!!!
The Original KELP CONES

Justin Cram / digital

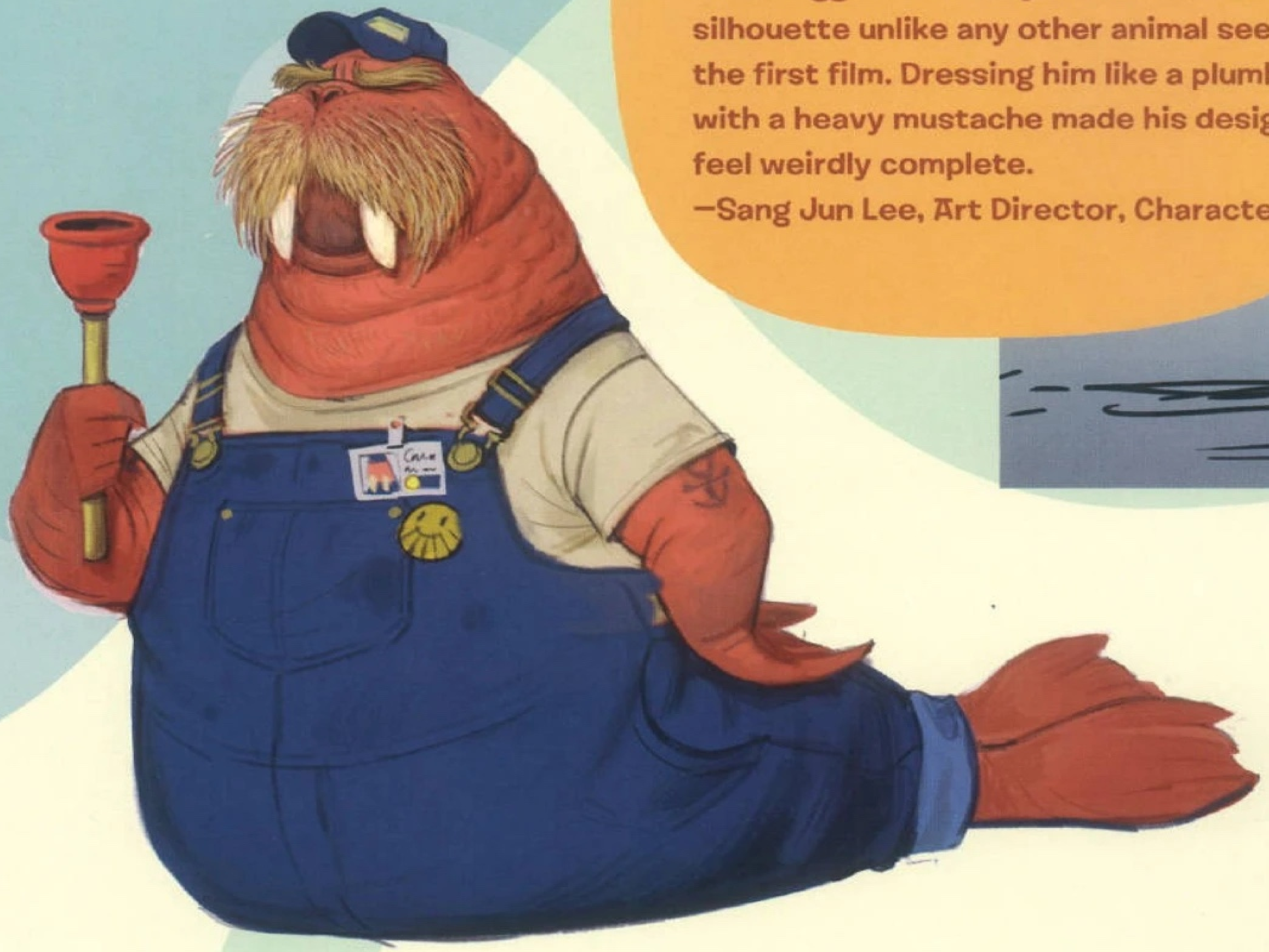


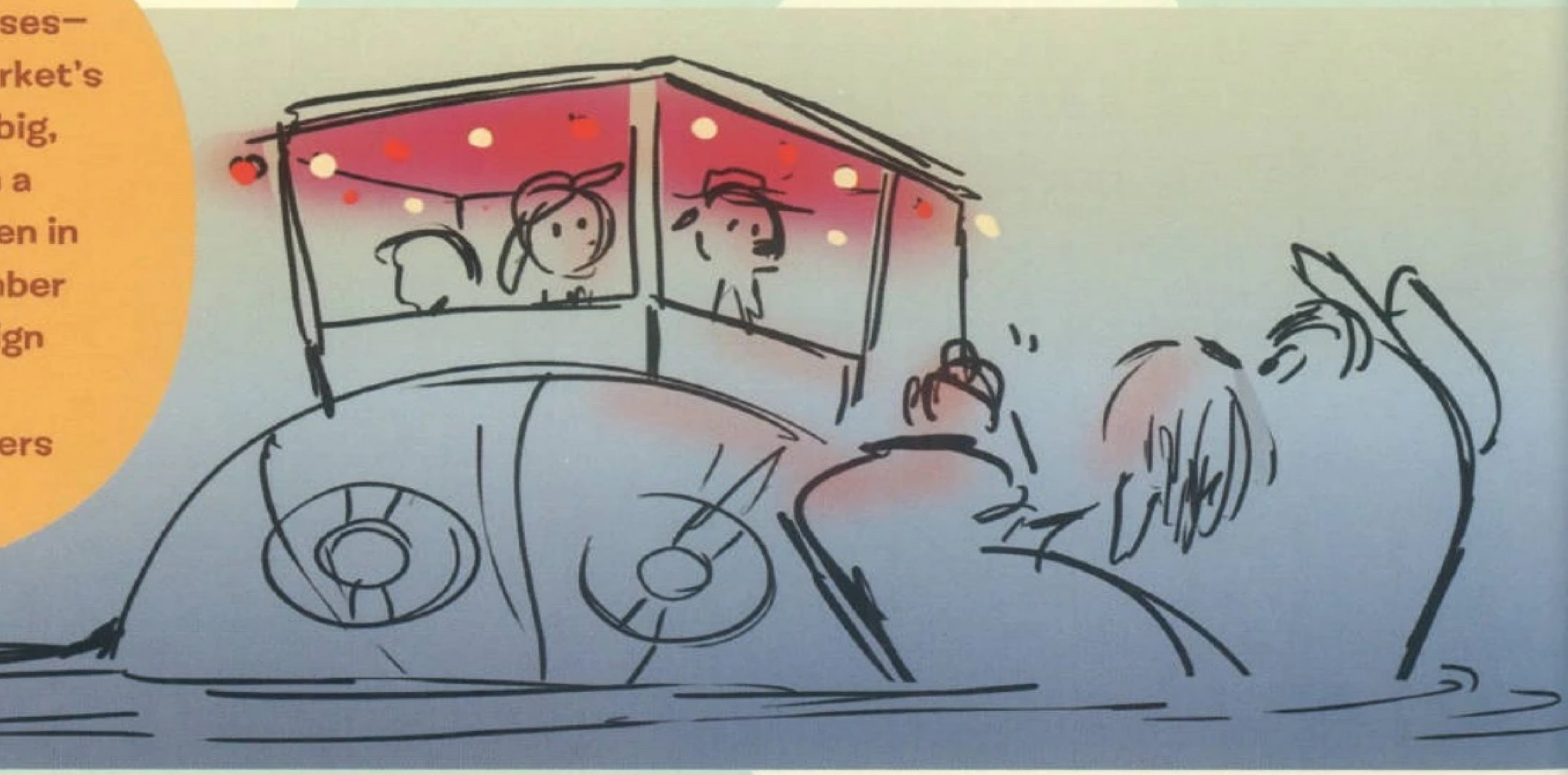


Bottom row: **Griselda Sastrawinata-Lemay** / digital

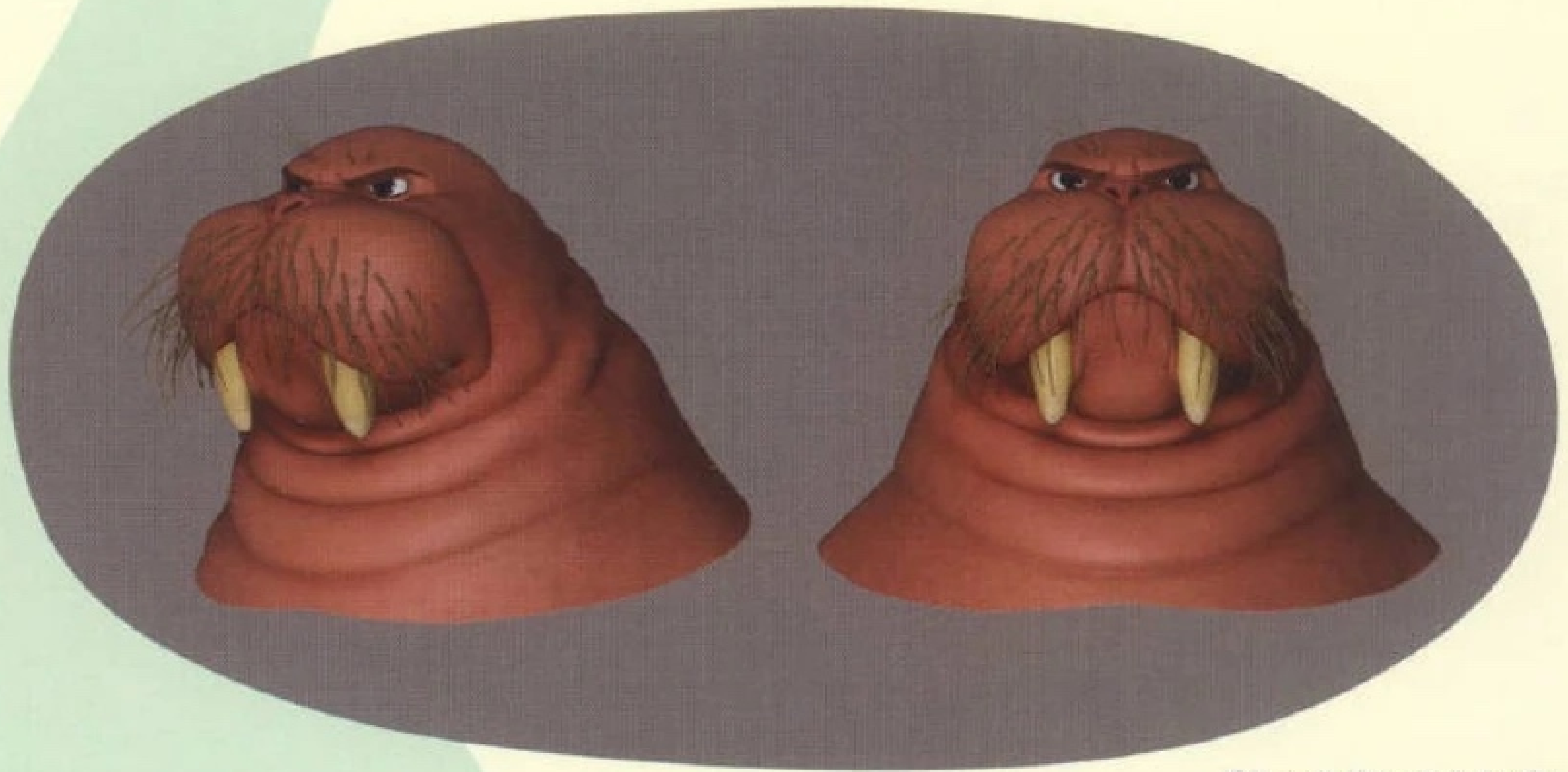
RUSS

Pinnipeds—seals, sea lions, and walruses—make up a large part of the Marsh Market's population. Russ is my favorite. He's big, much bigger than Judy and Nick, with a silhouette unlike any other animal seen in the first film. Dressing him like a plumber with a heavy mustache made his design feel weirdly complete.
—Sang Jun Lee, Art Director, Characters

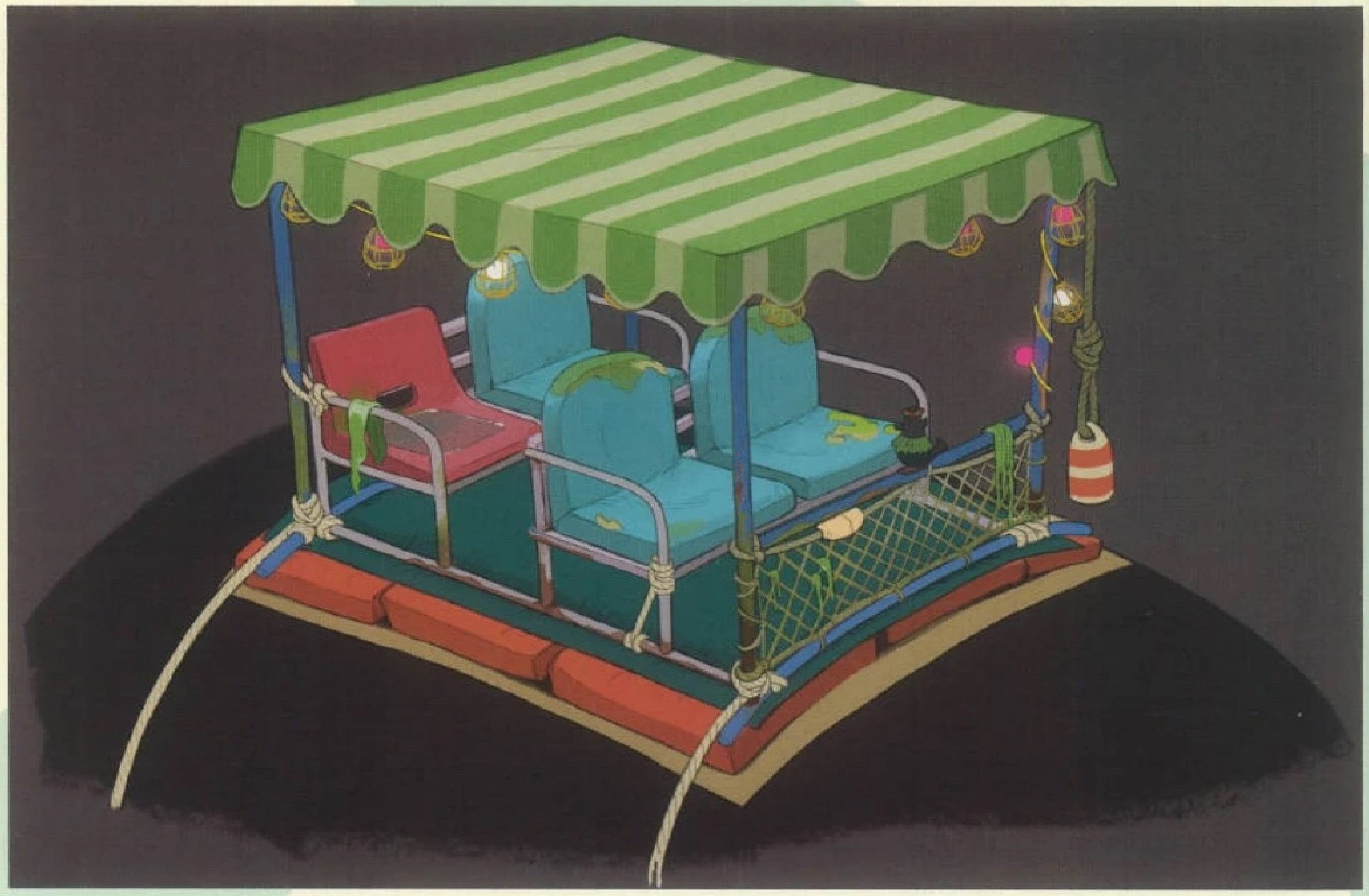




Jeremy Spears / digital



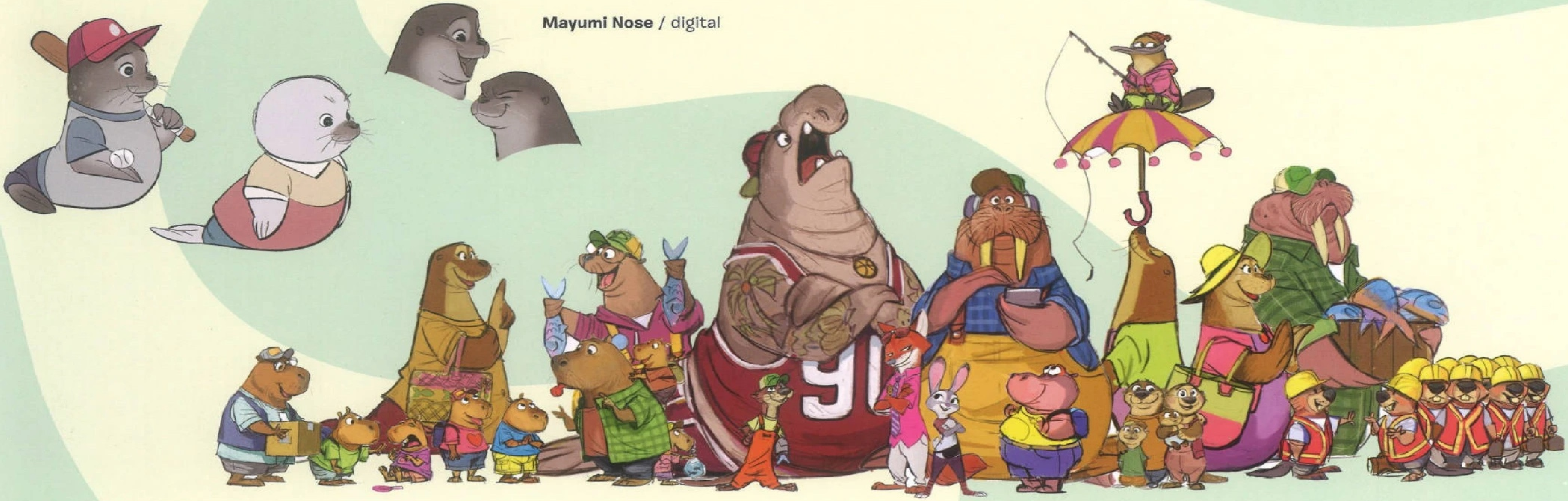
Chad Stubblefield / digital



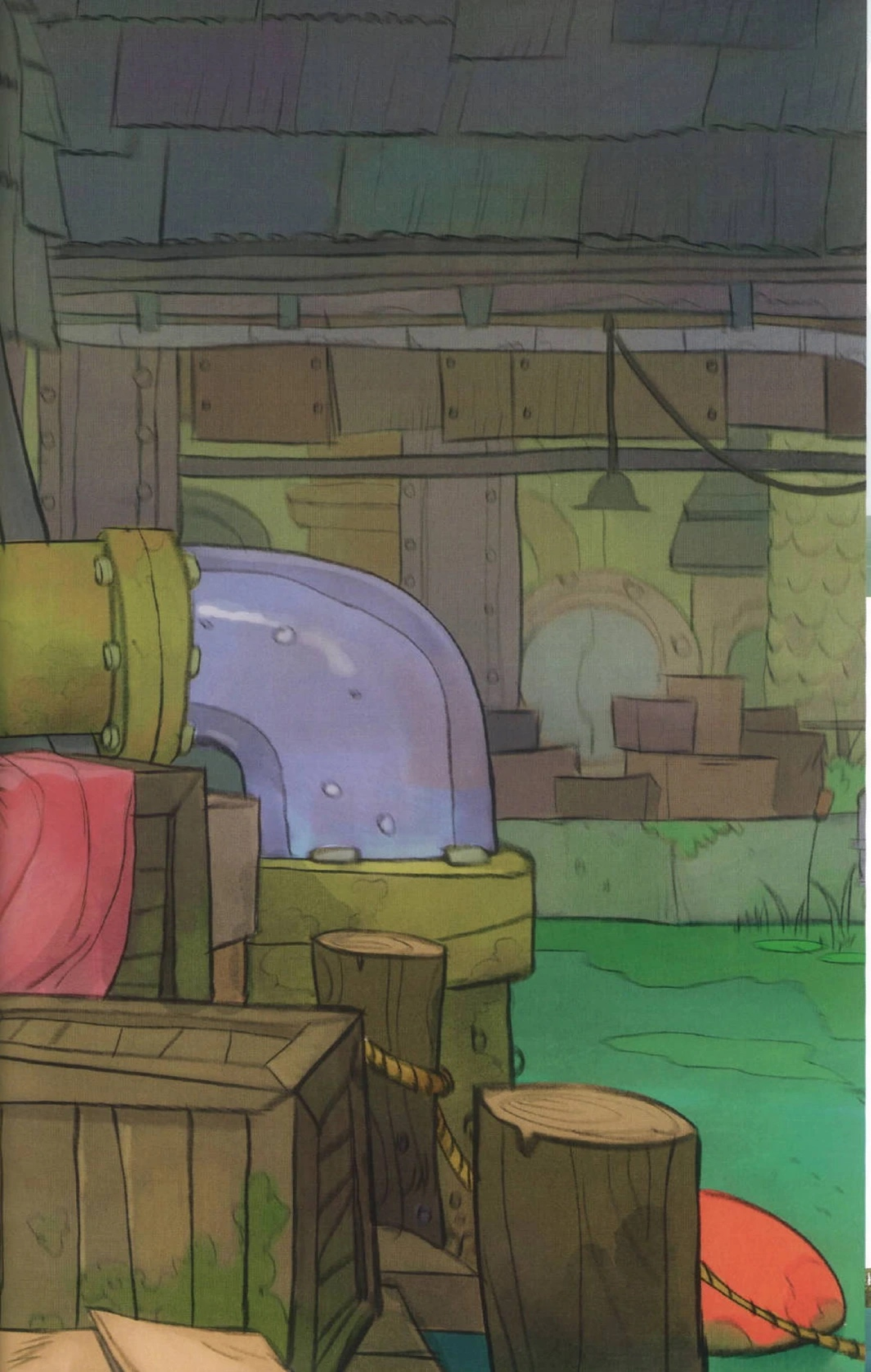
April Liu / digital

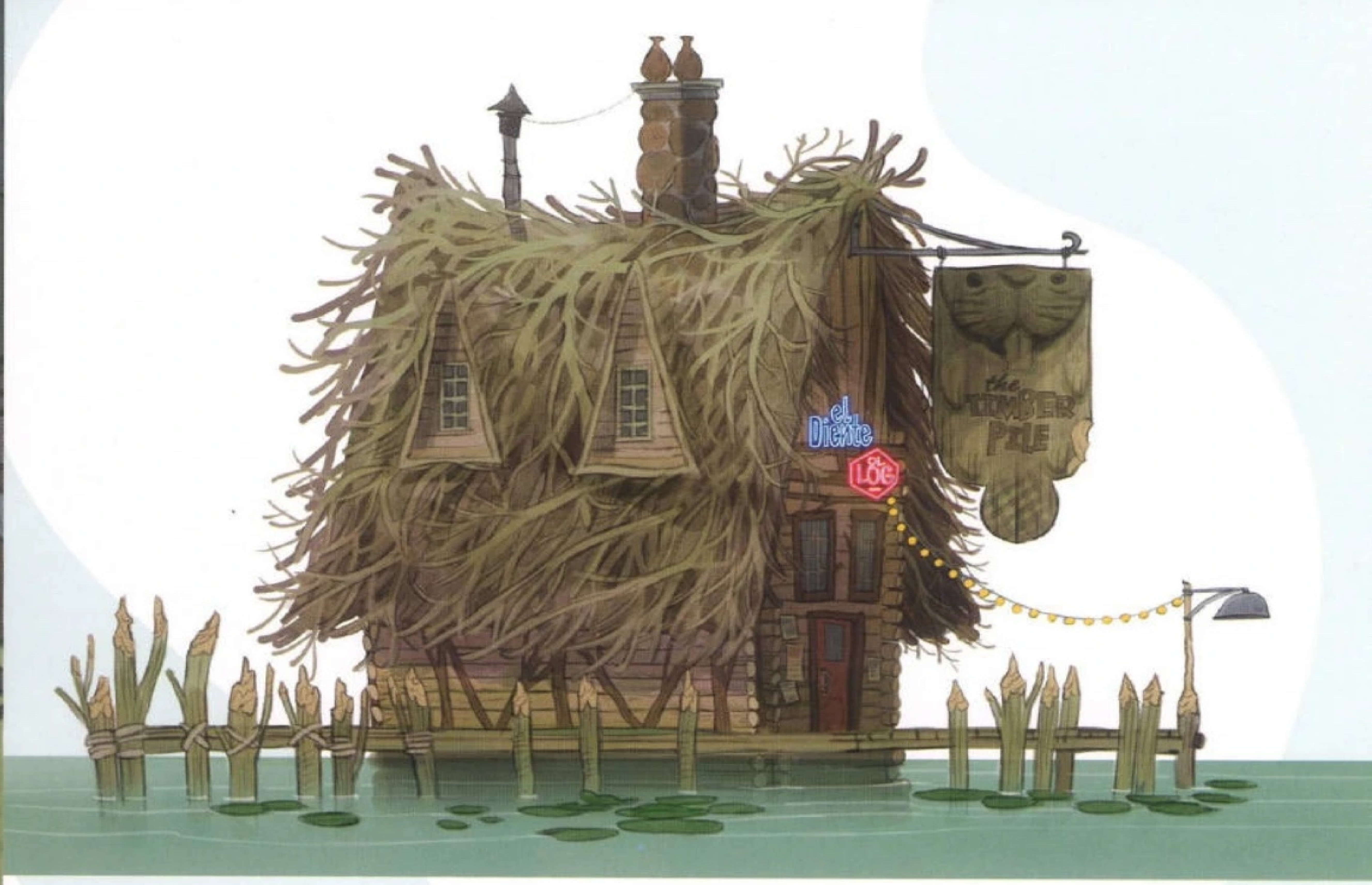
This spread (except where noted): **Sang Jun Lee** / digital

Mayumi Nose / digital



Kevin Yang / digital




el Diente
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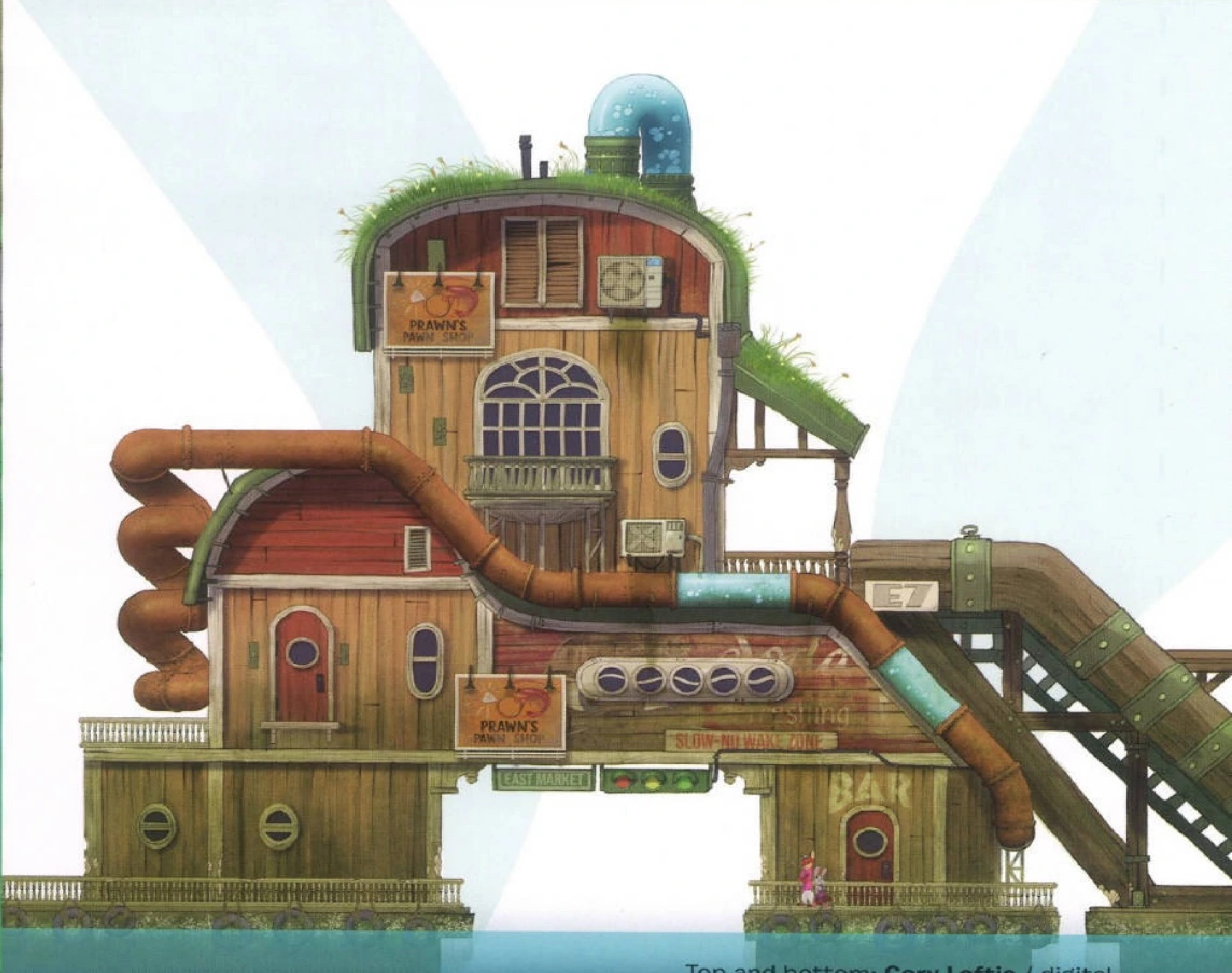
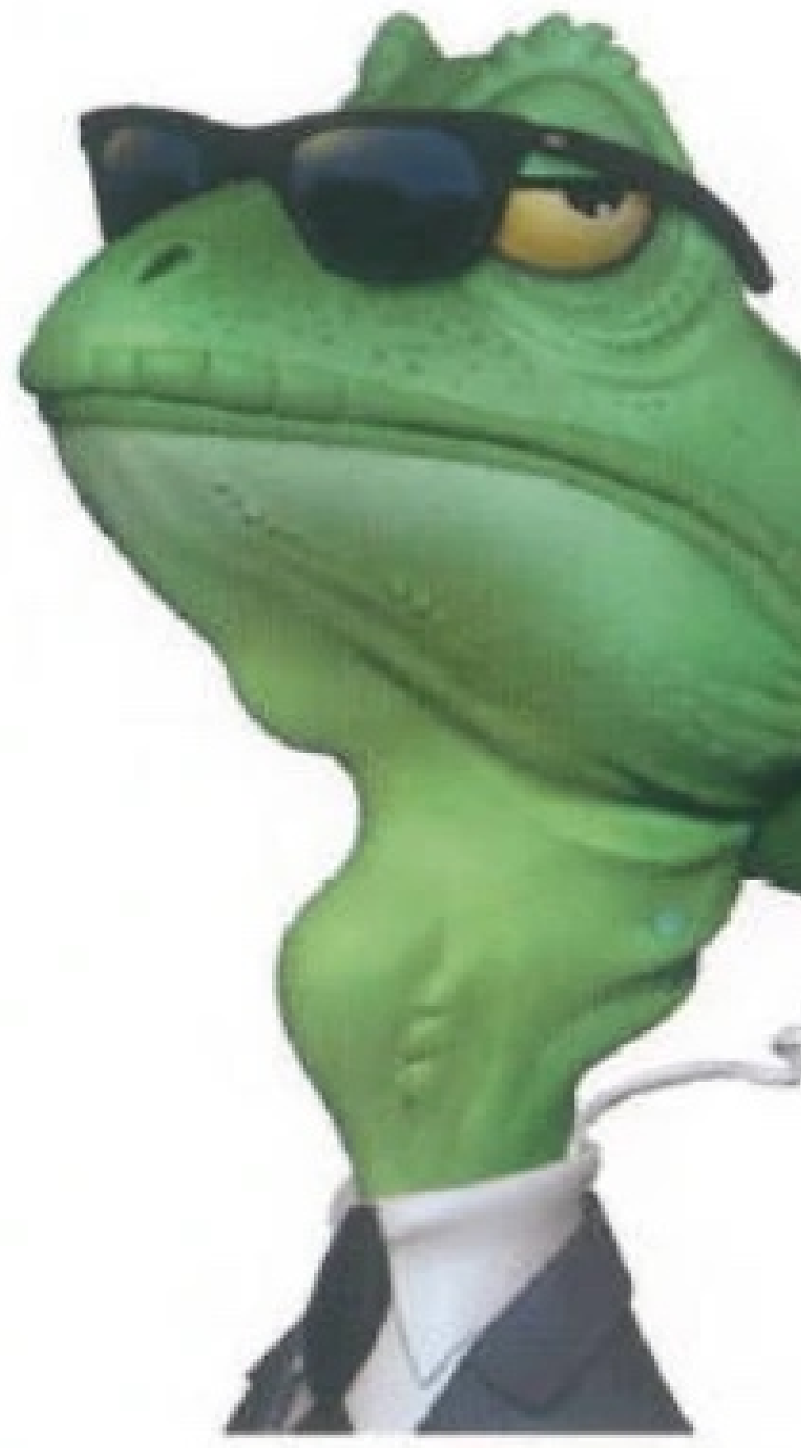
the TIMBER PILE


PRAWN'S PAWN SHOP
PRAWN'S PAWN SHOP
E7
SLOW-NO WAKE ZONE
EAST MARKET
BAR

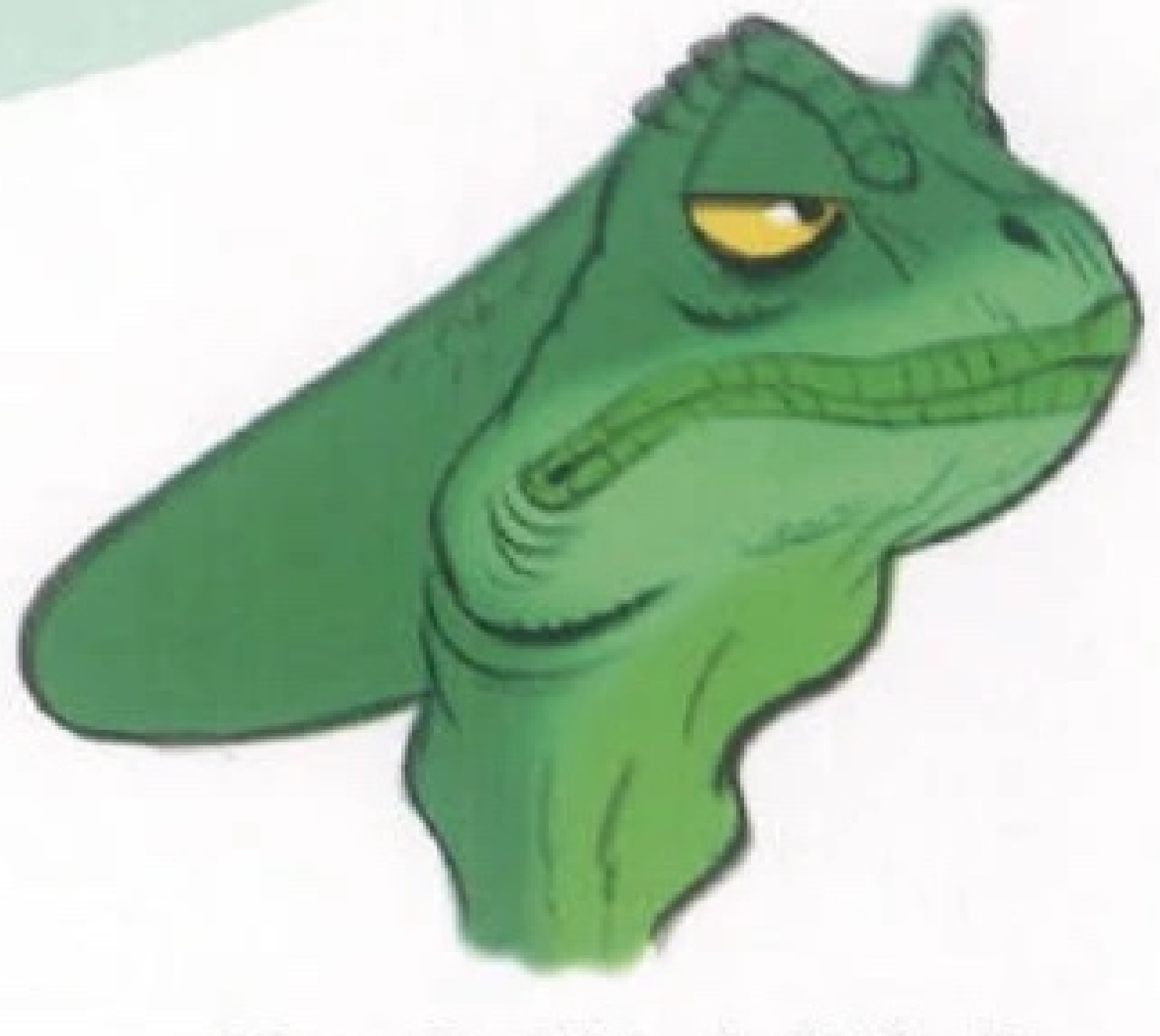
Top and bottom: **Cory Loftis** / digital

JESÚS

Jesús, a basilisk lizard, is the kind of character whose backstory is never explained but whose look definitely makes us think he's got an interesting one. He's mysterious and a bit of an oddball, with big lizard hands and feet. Jesús's character started as a secret agent but eventually became "that guy" who knows everything about everything. I designed a Western-style jacket for him with a fringe that flutters in the wind when he runs on water.
—Meg Park, Art Director, Characters

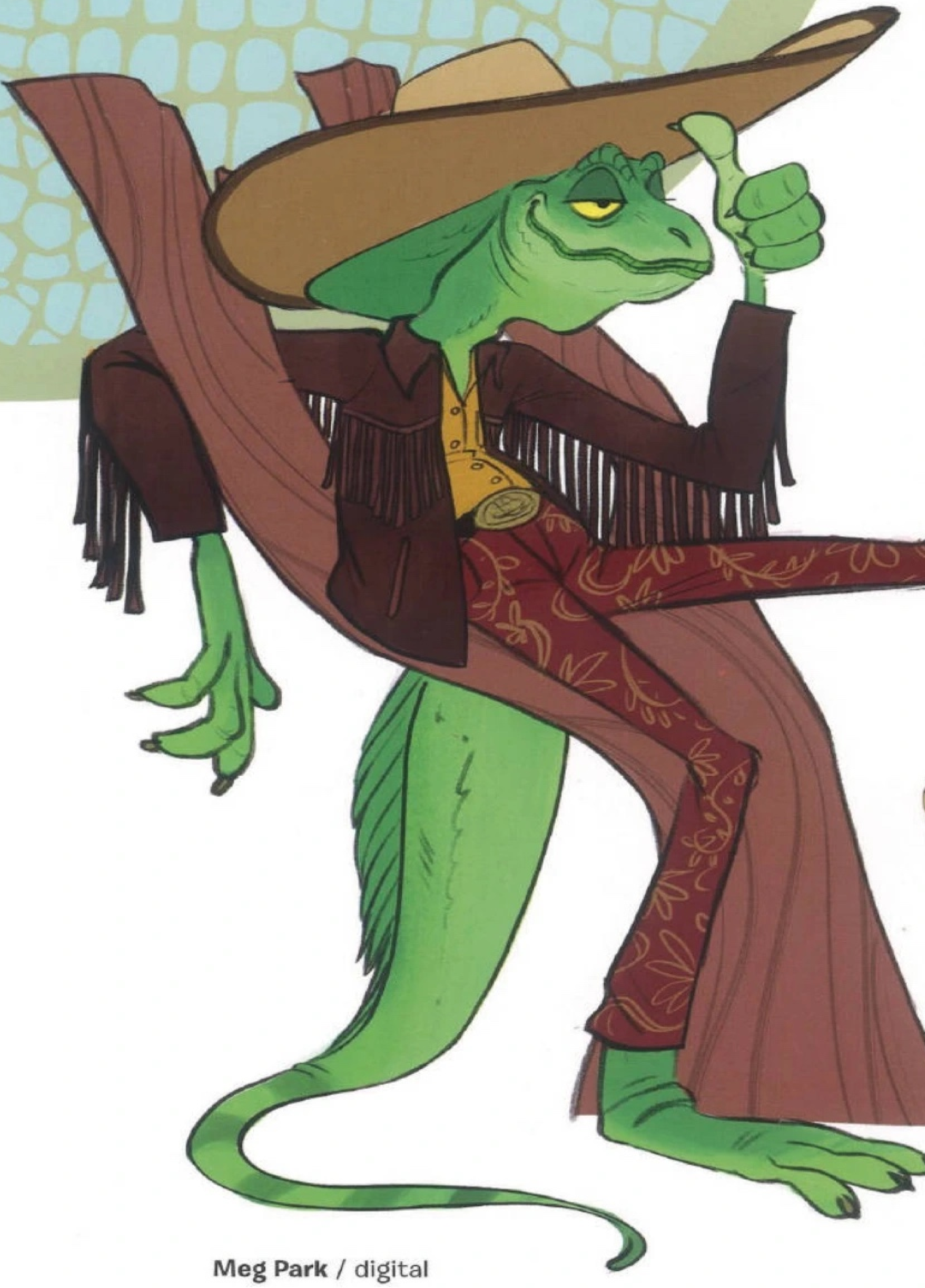


Brandon Lawless / digital

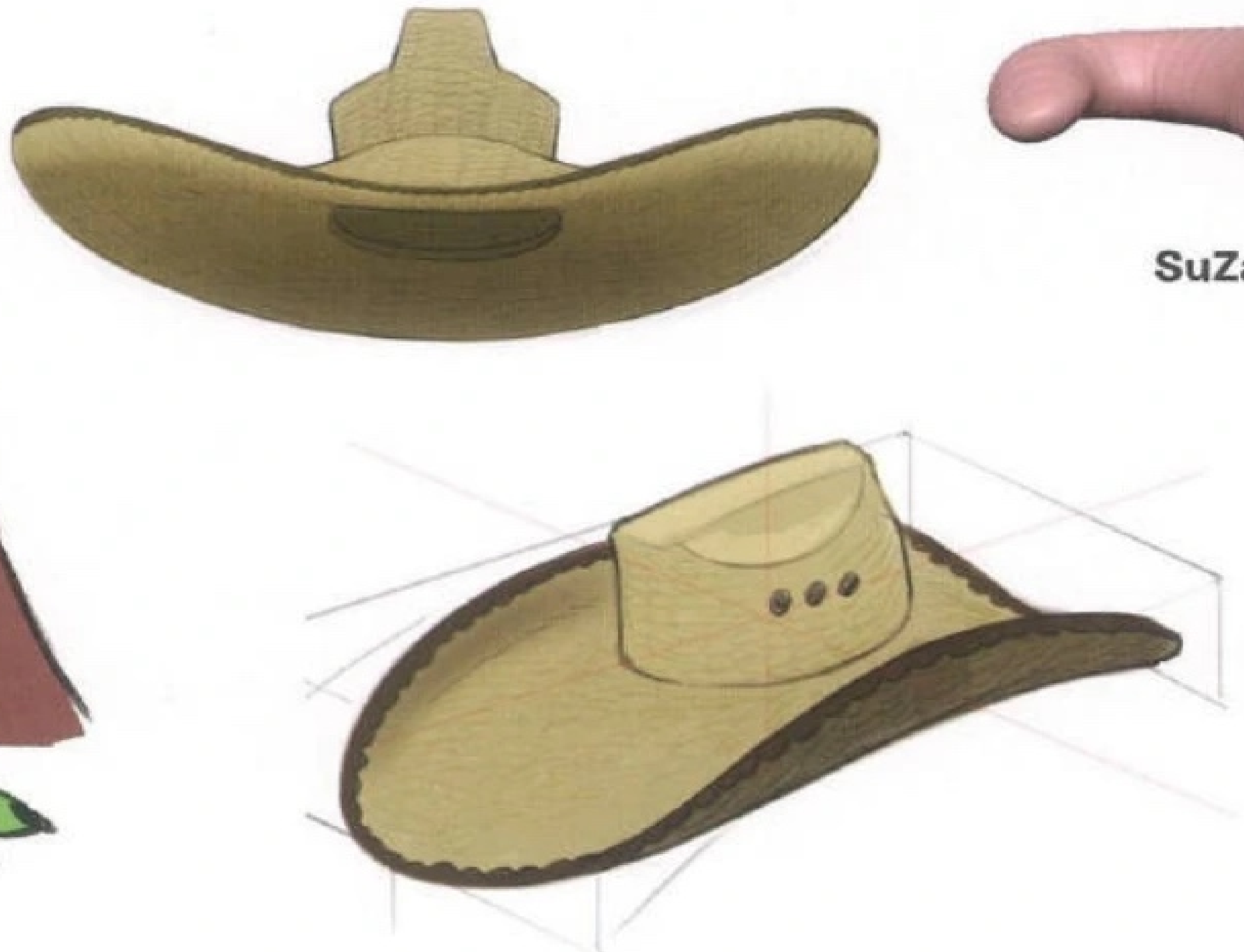


Cory Loftis / digital

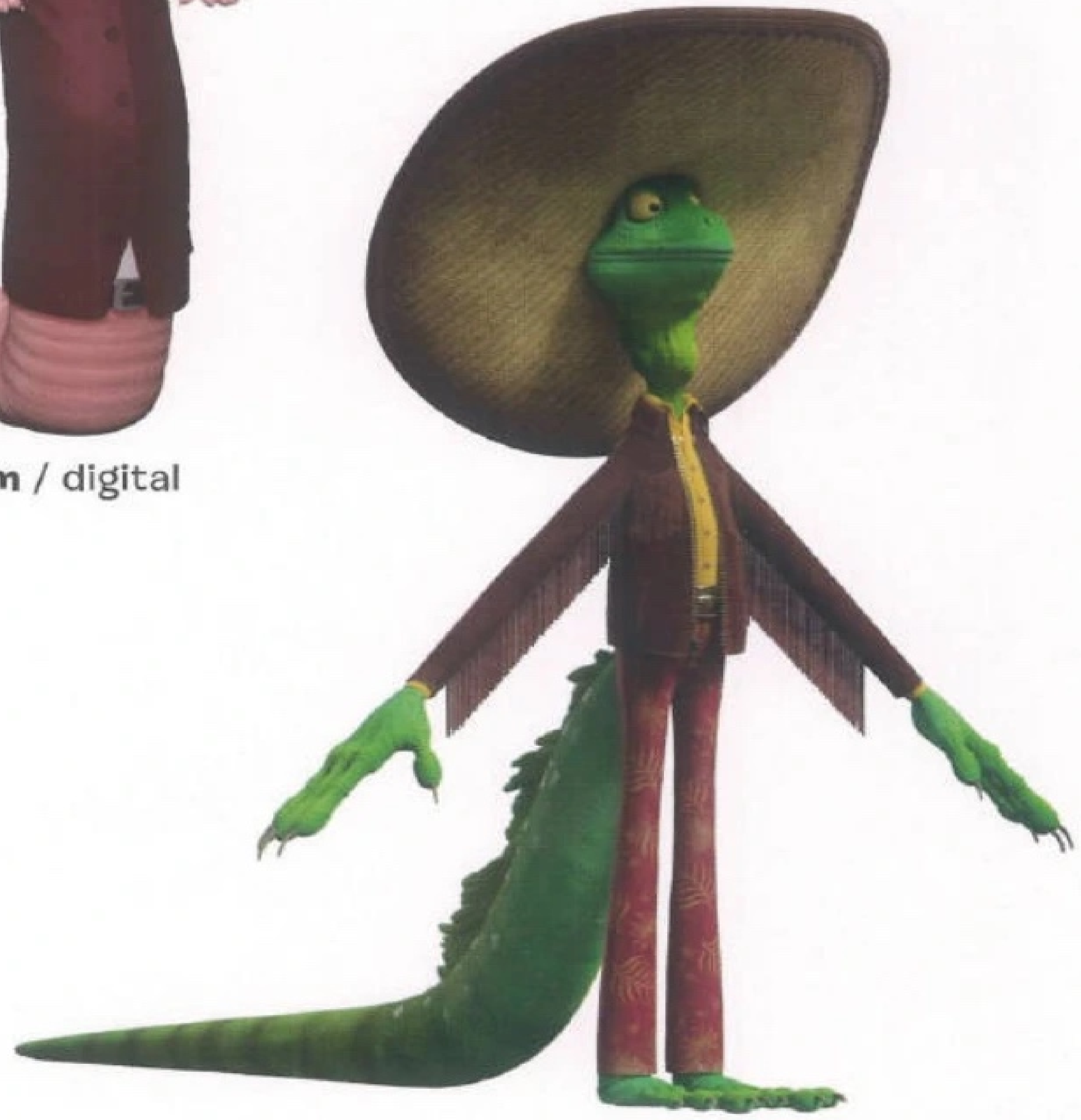
SuZan Kim / digital



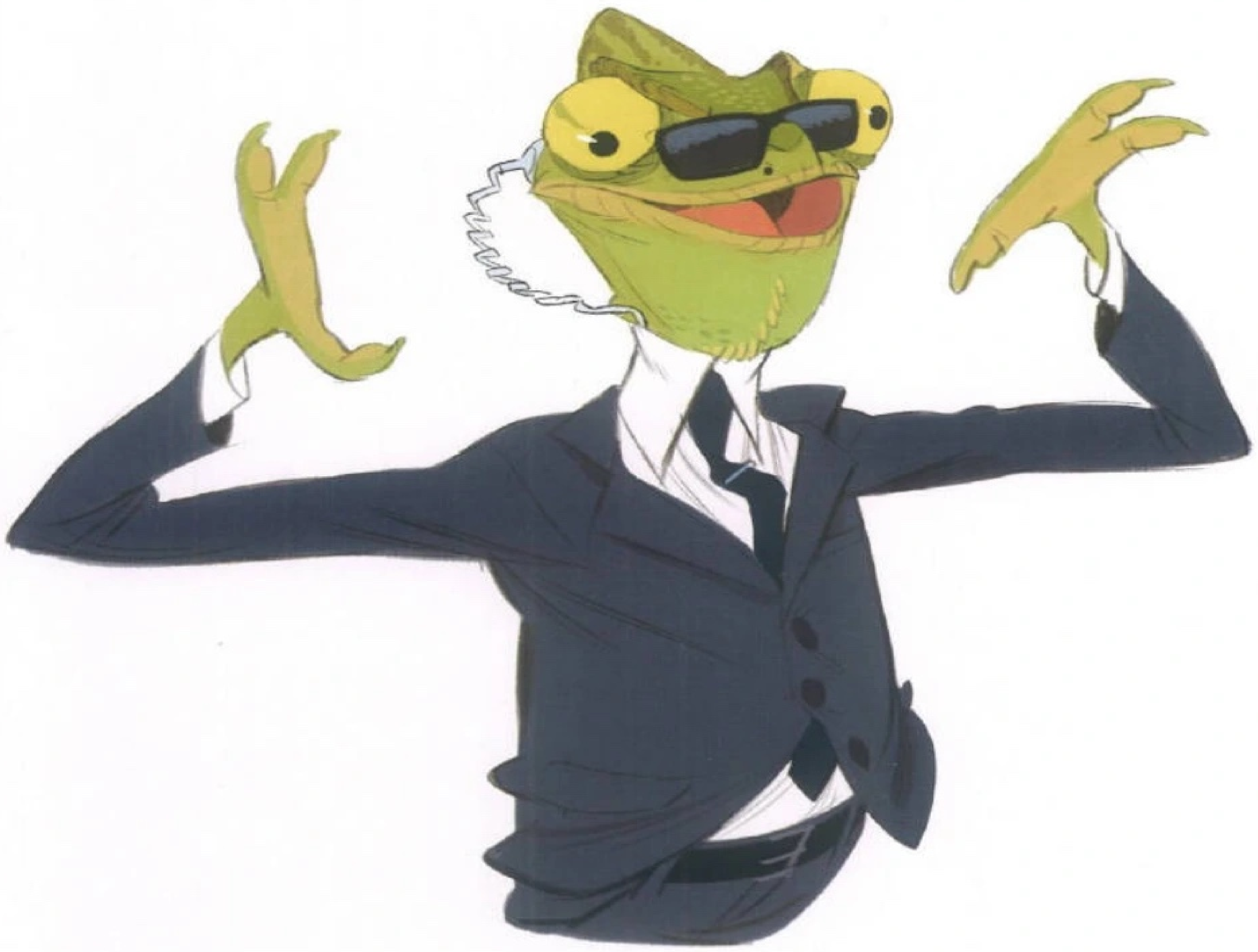
Meg Park / digital



Cory Loftis / digital

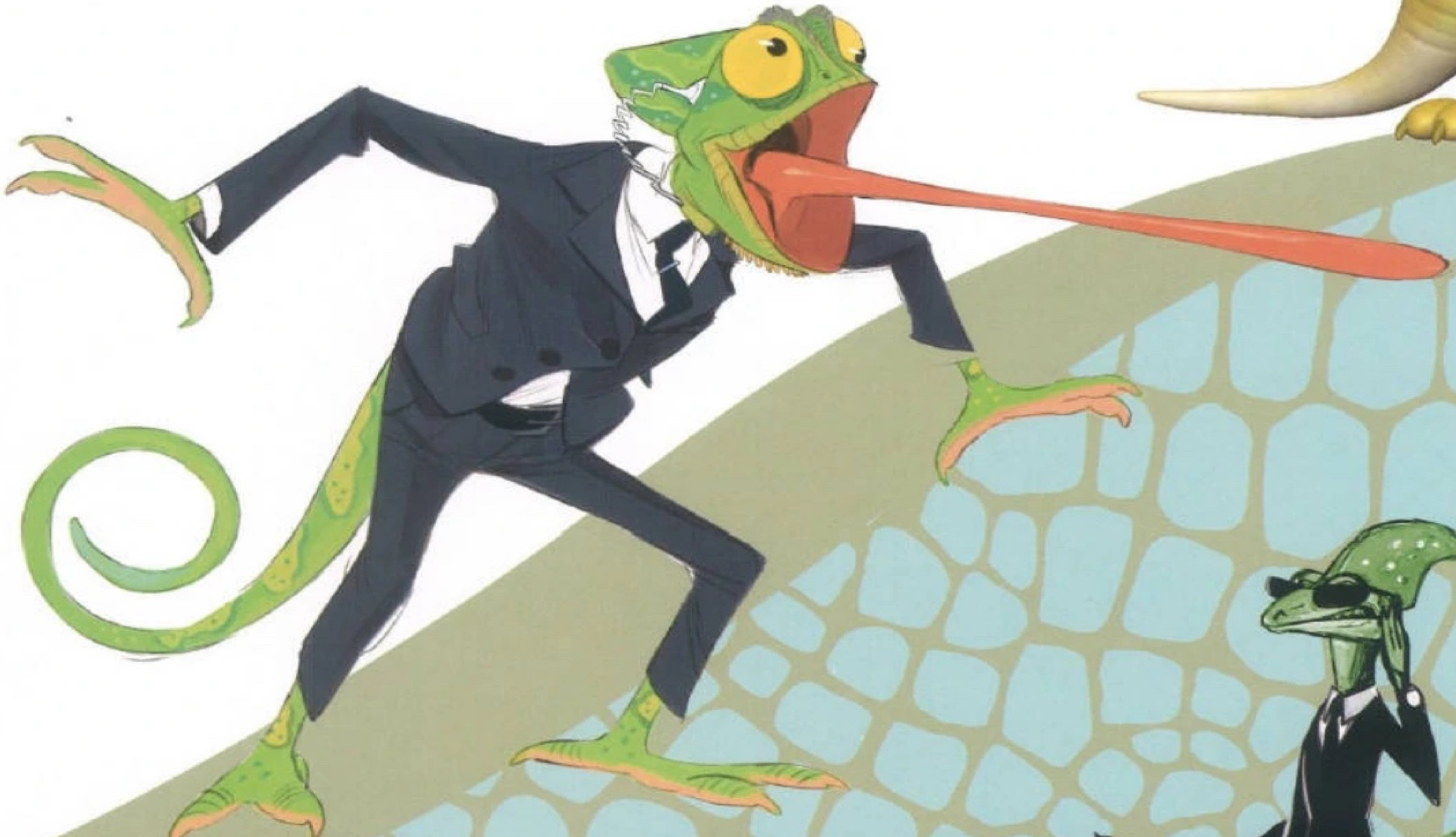


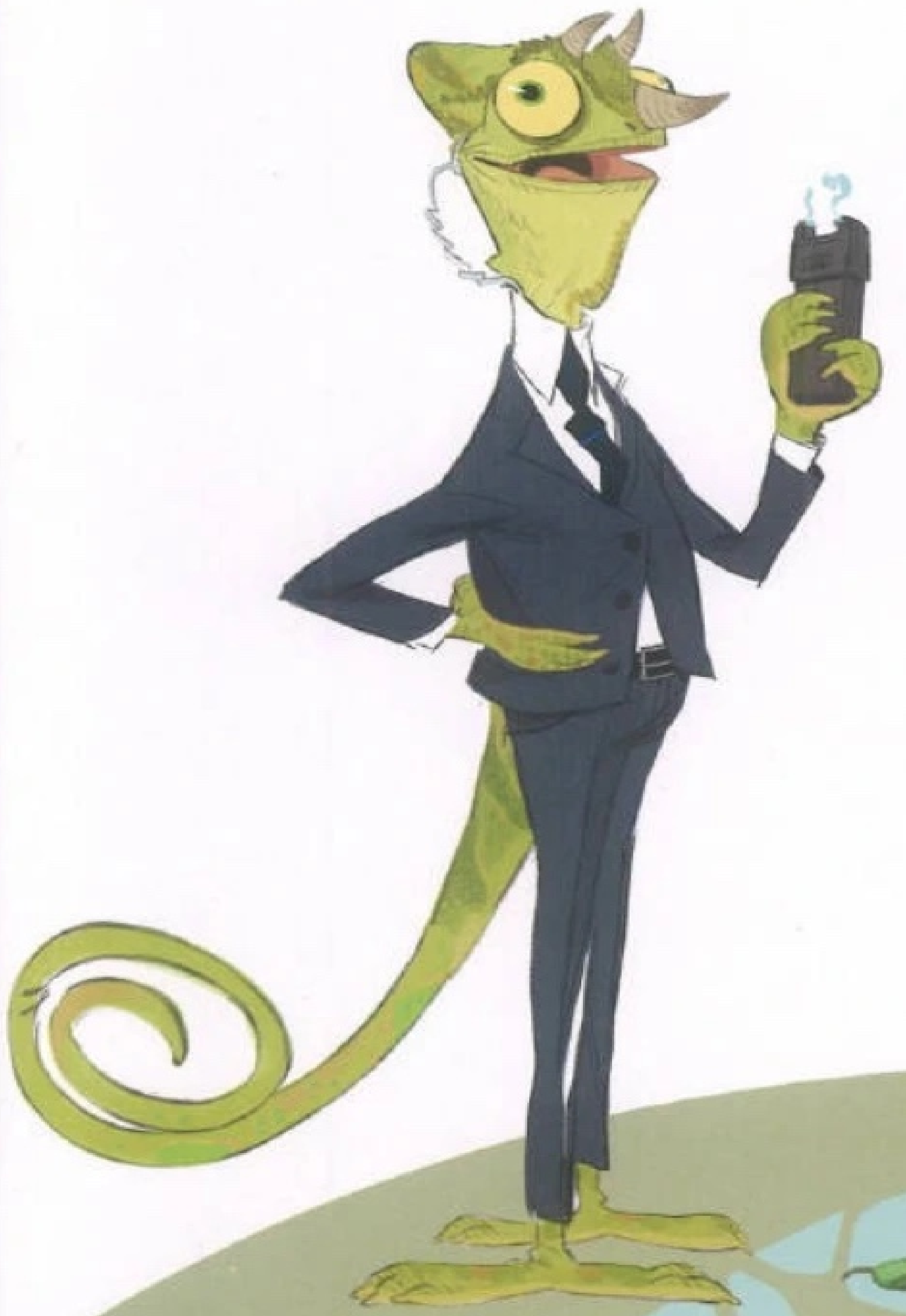
Jose Luis "Weecho" Velasquez, Brandon Lawless, Ryan Rogers, Jesus Canal, Vicky YuTzu Lin, and Logan Erdner / digital



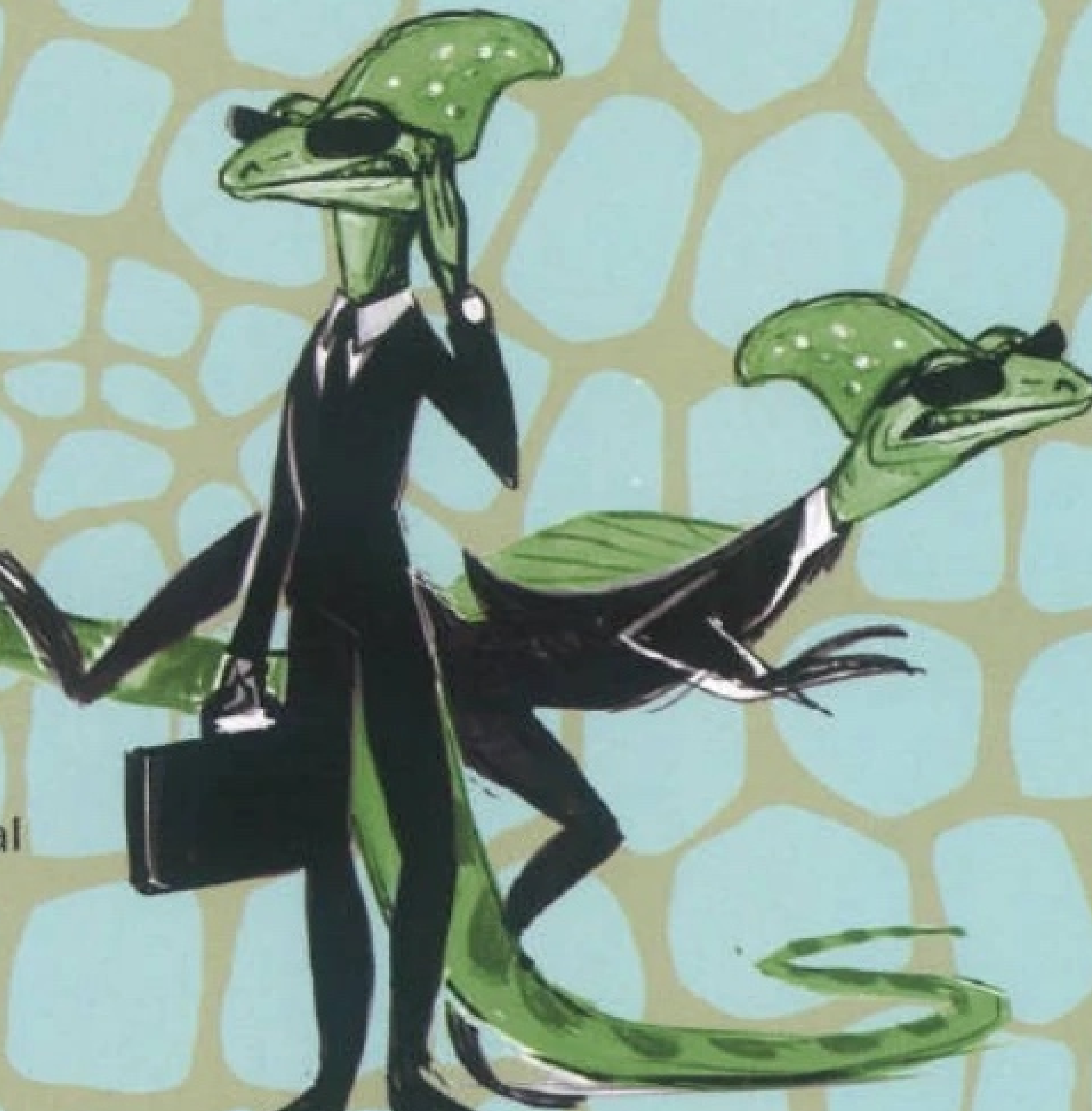
Alena Loftis / digital

This page (except where noted): **Ami Thompson** / digital



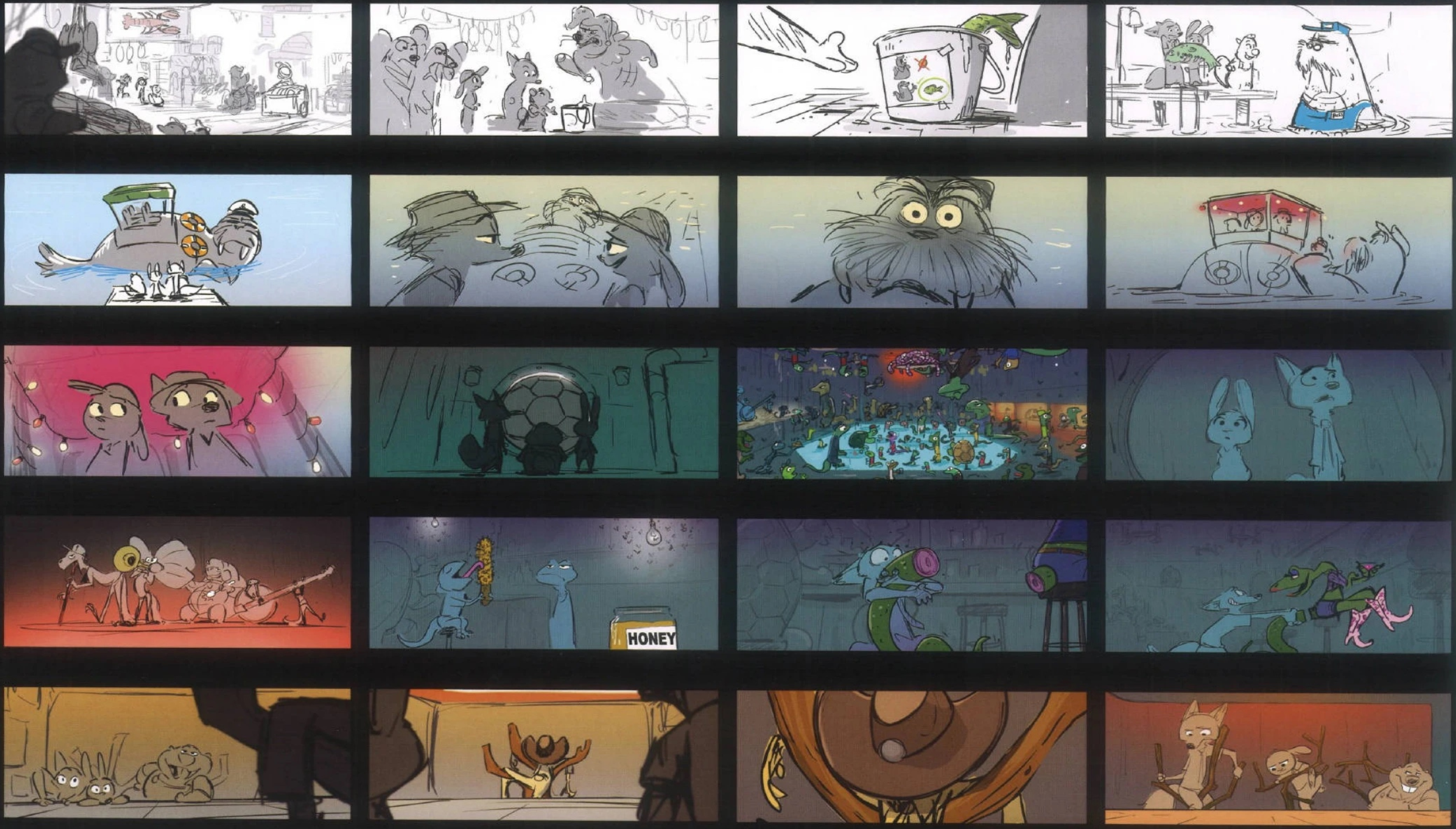


Brandon Lawless / digital

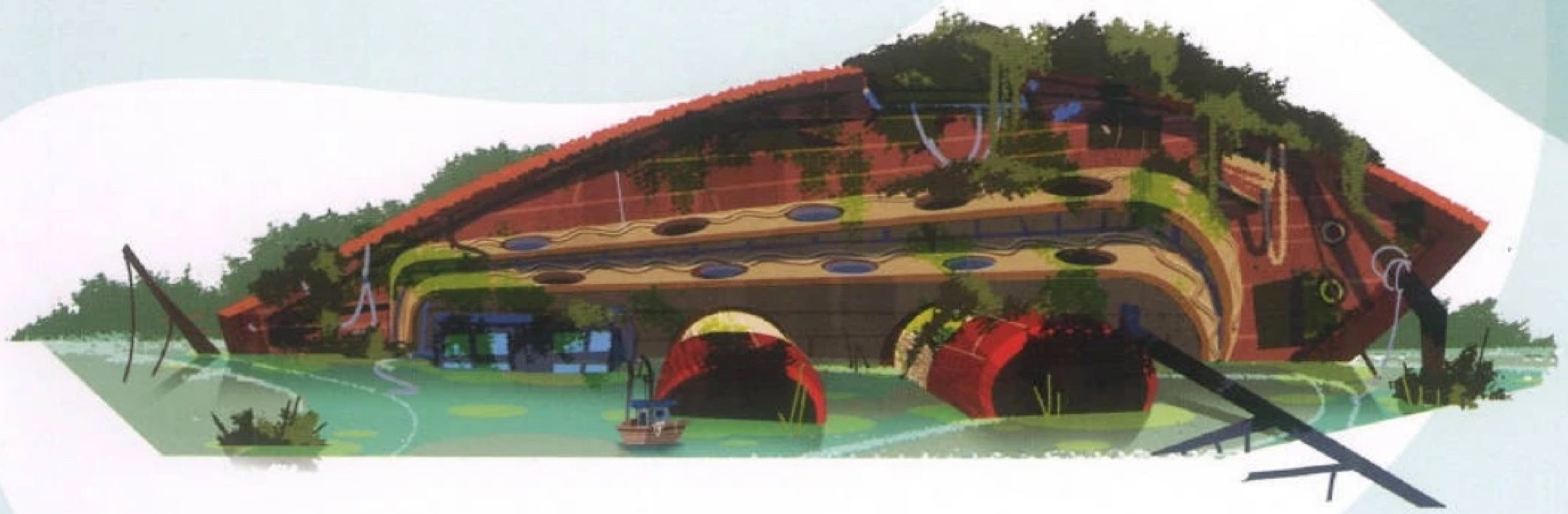


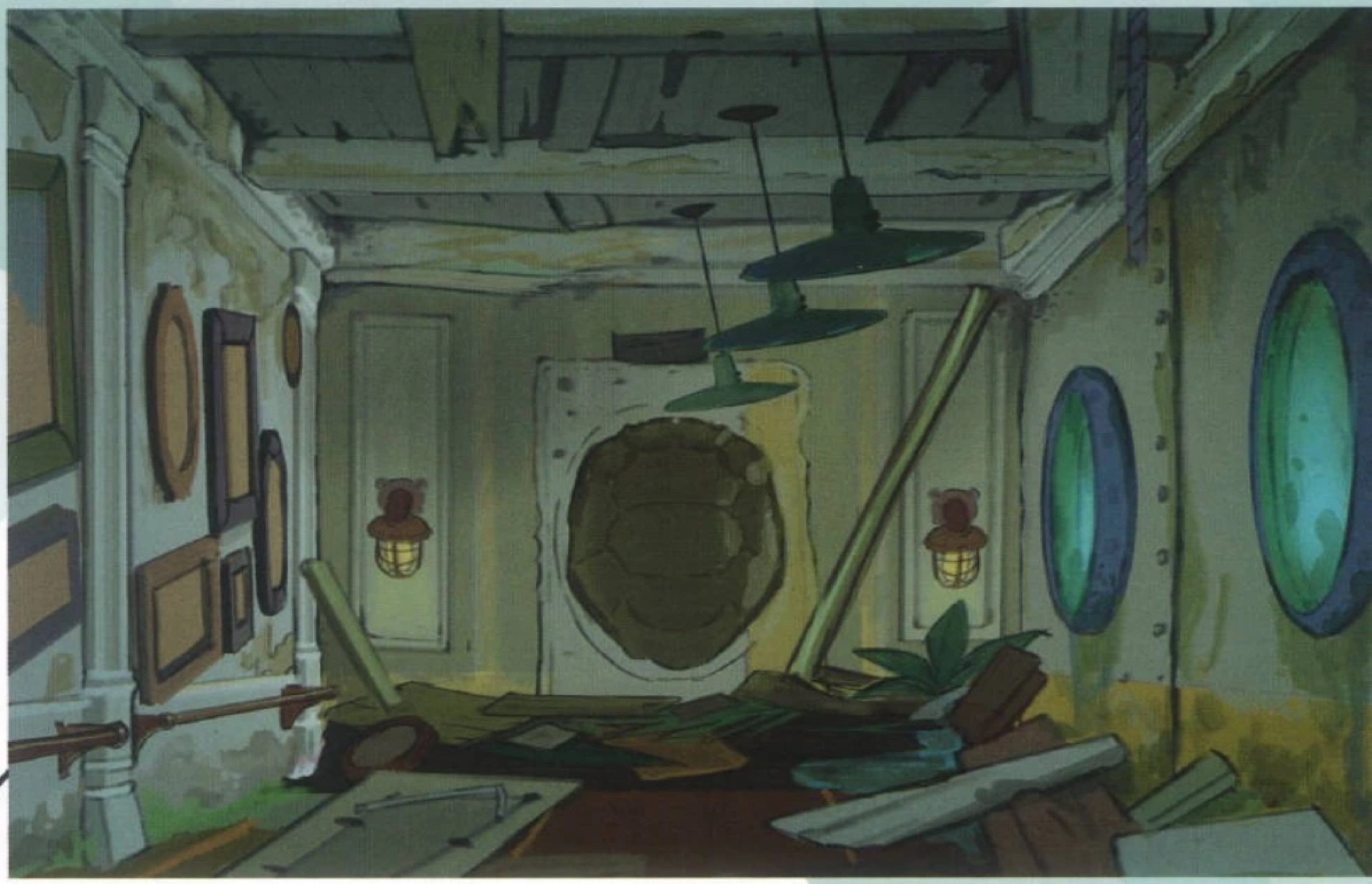
Sang Jun Lee / digital

REPTILE SPEAKEASY

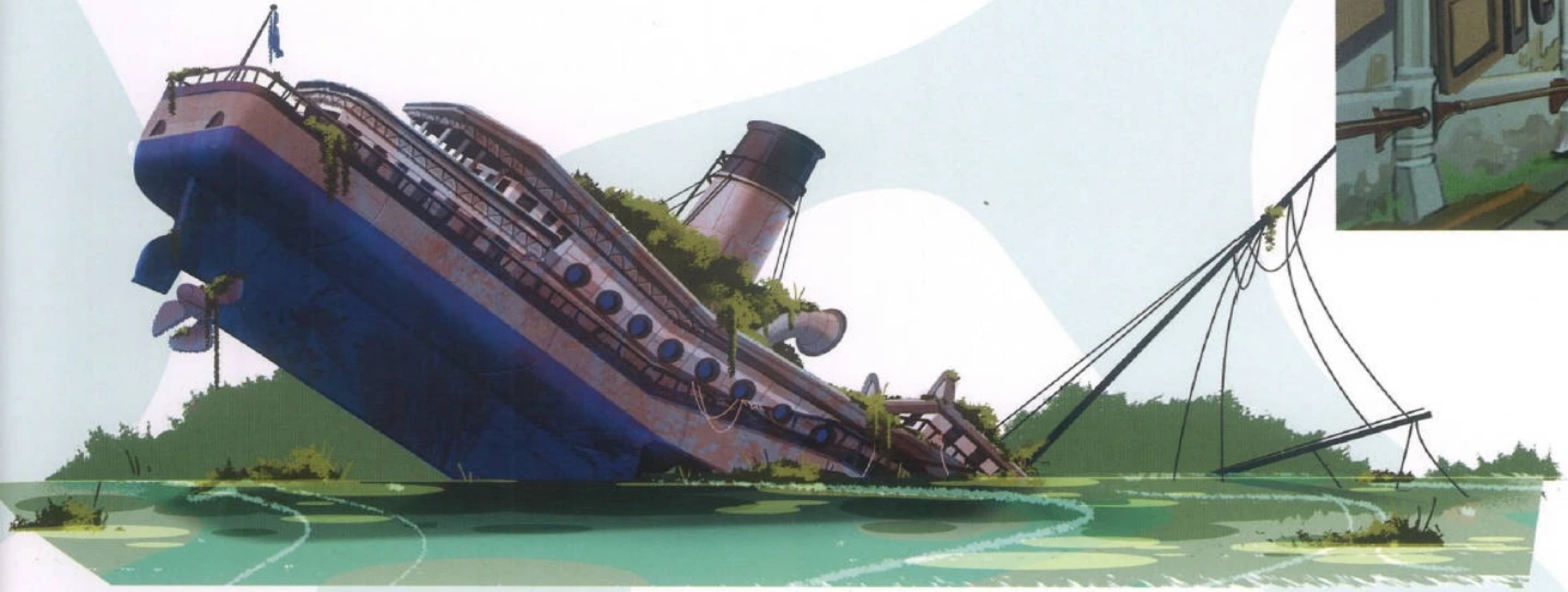


Jeremy Spears, Mai Shirai, Gervais Merryweather, Will Patrick, and David VanTuyle / digital

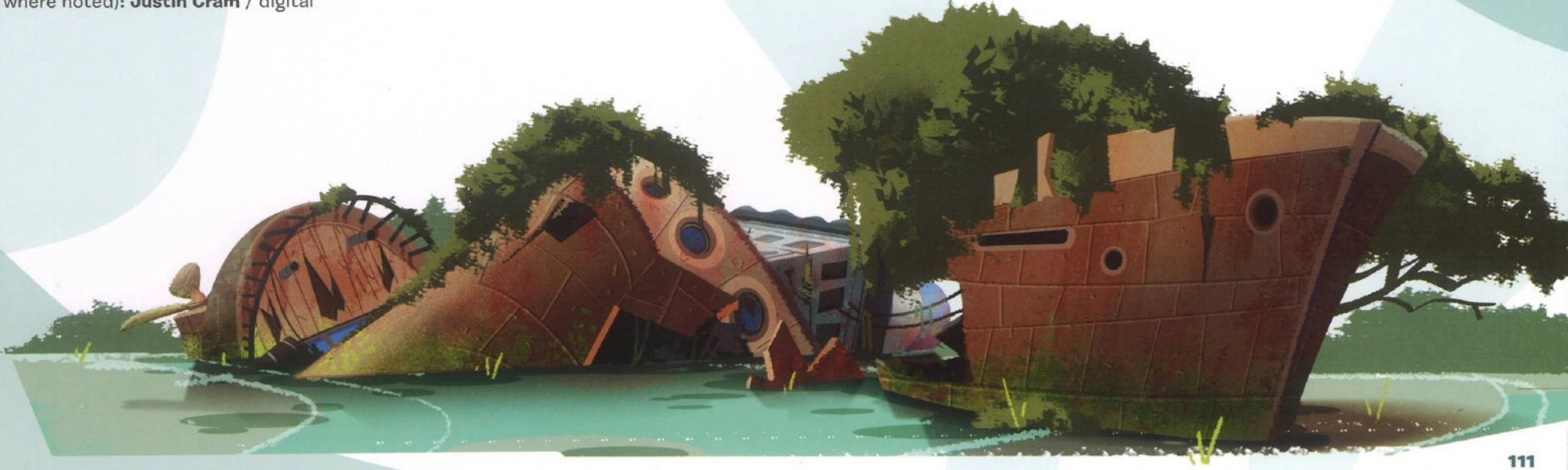




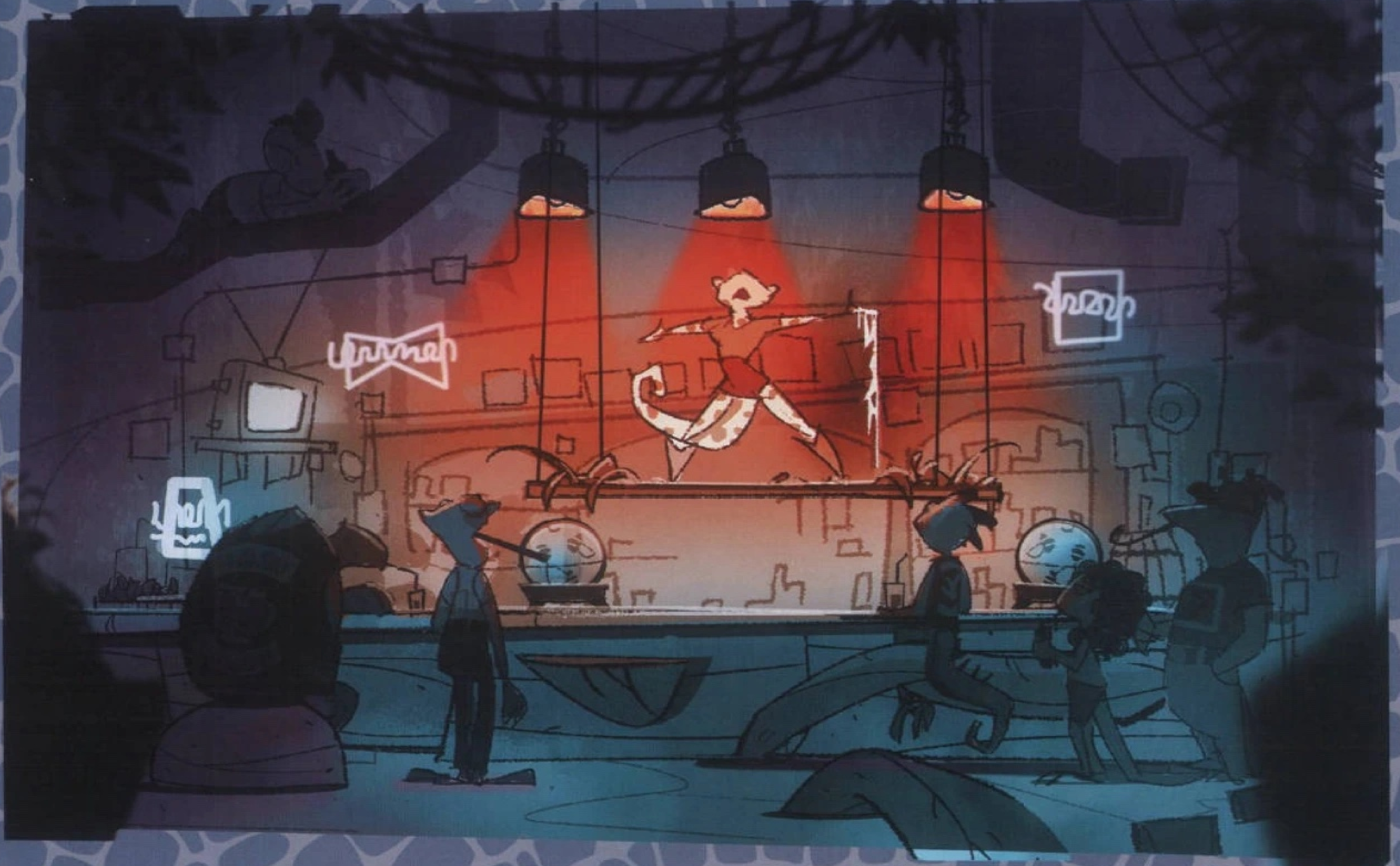
Limei Z. Hshieh / digital



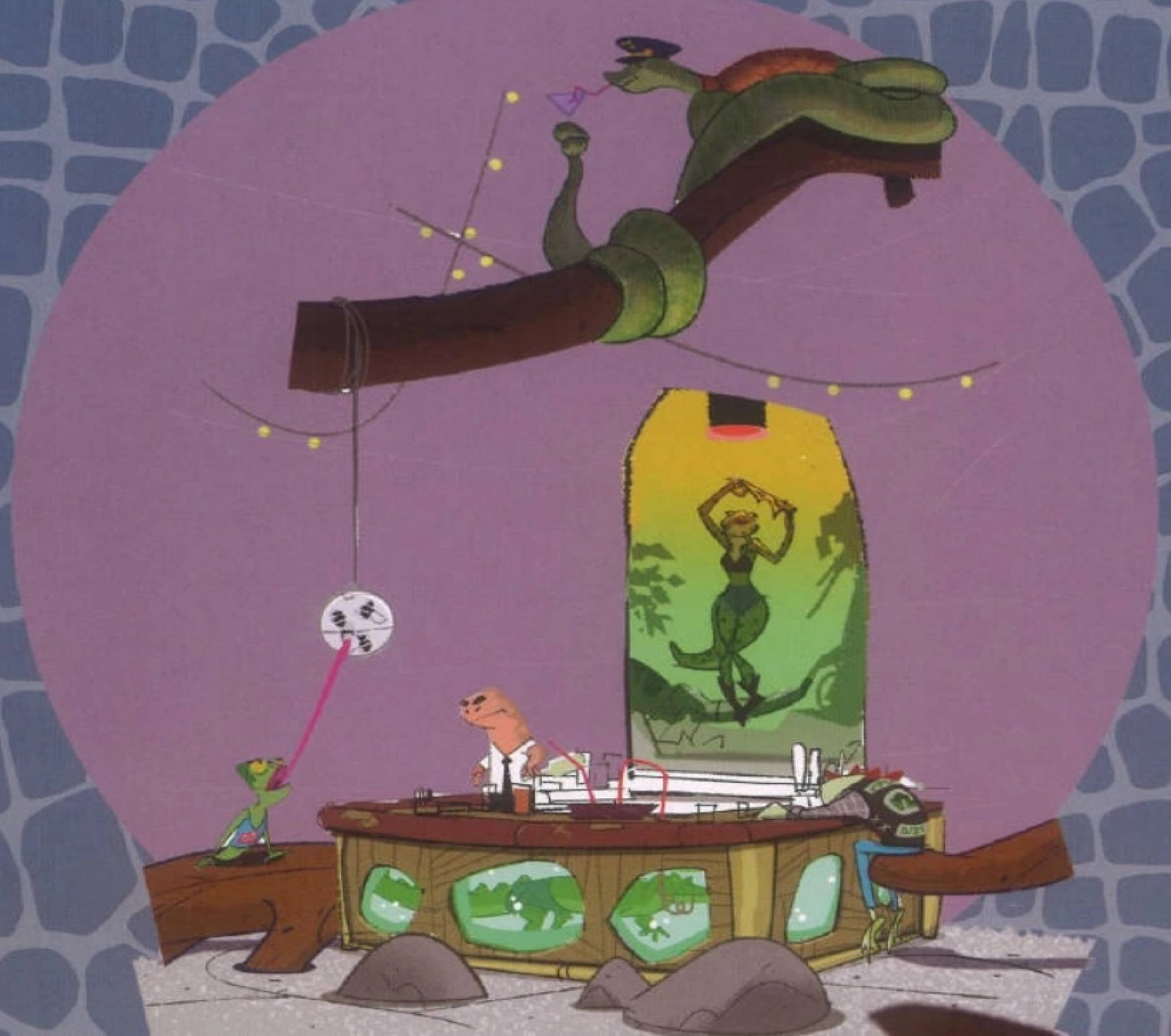
This page (except where noted): **Justin Cram** / digital

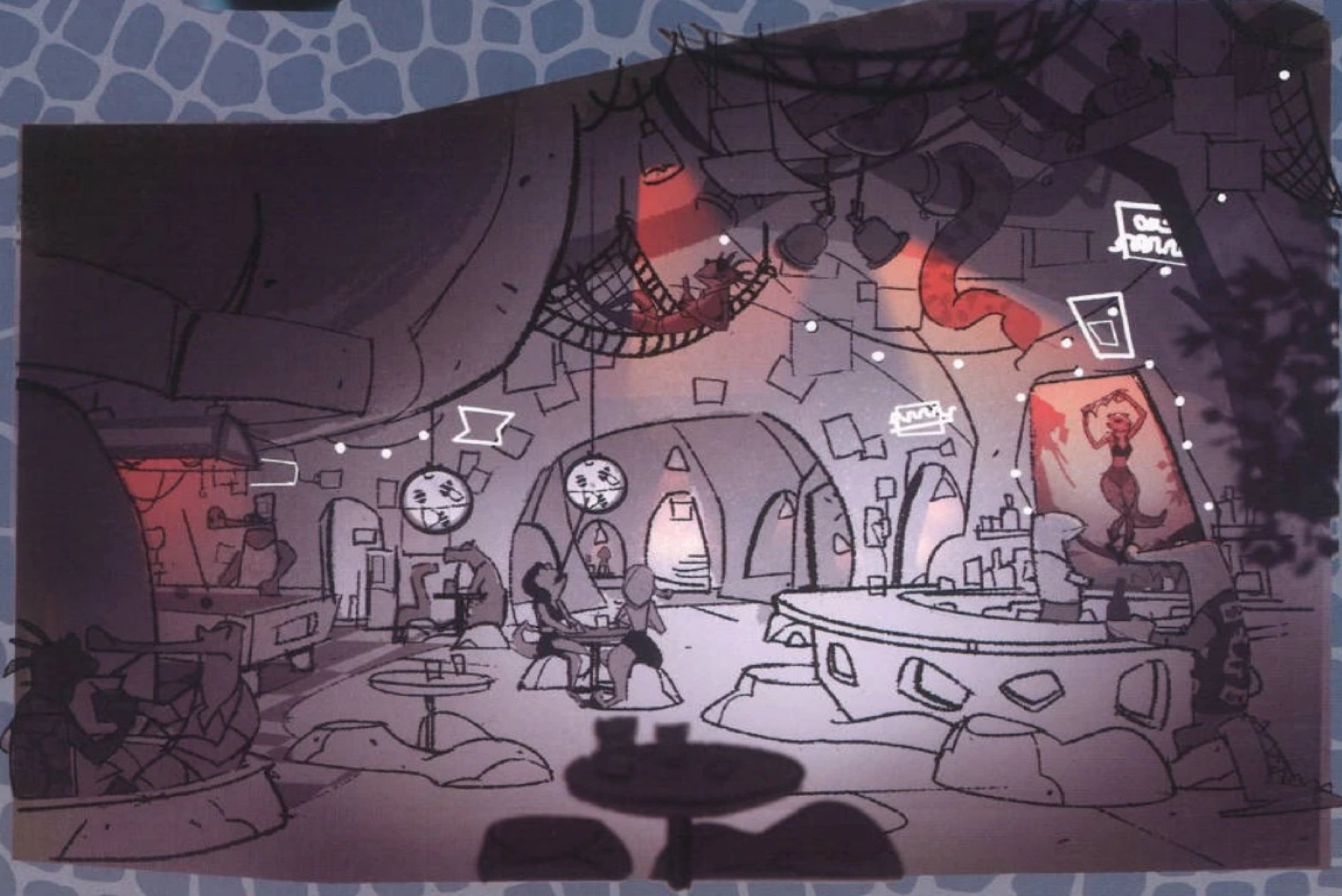


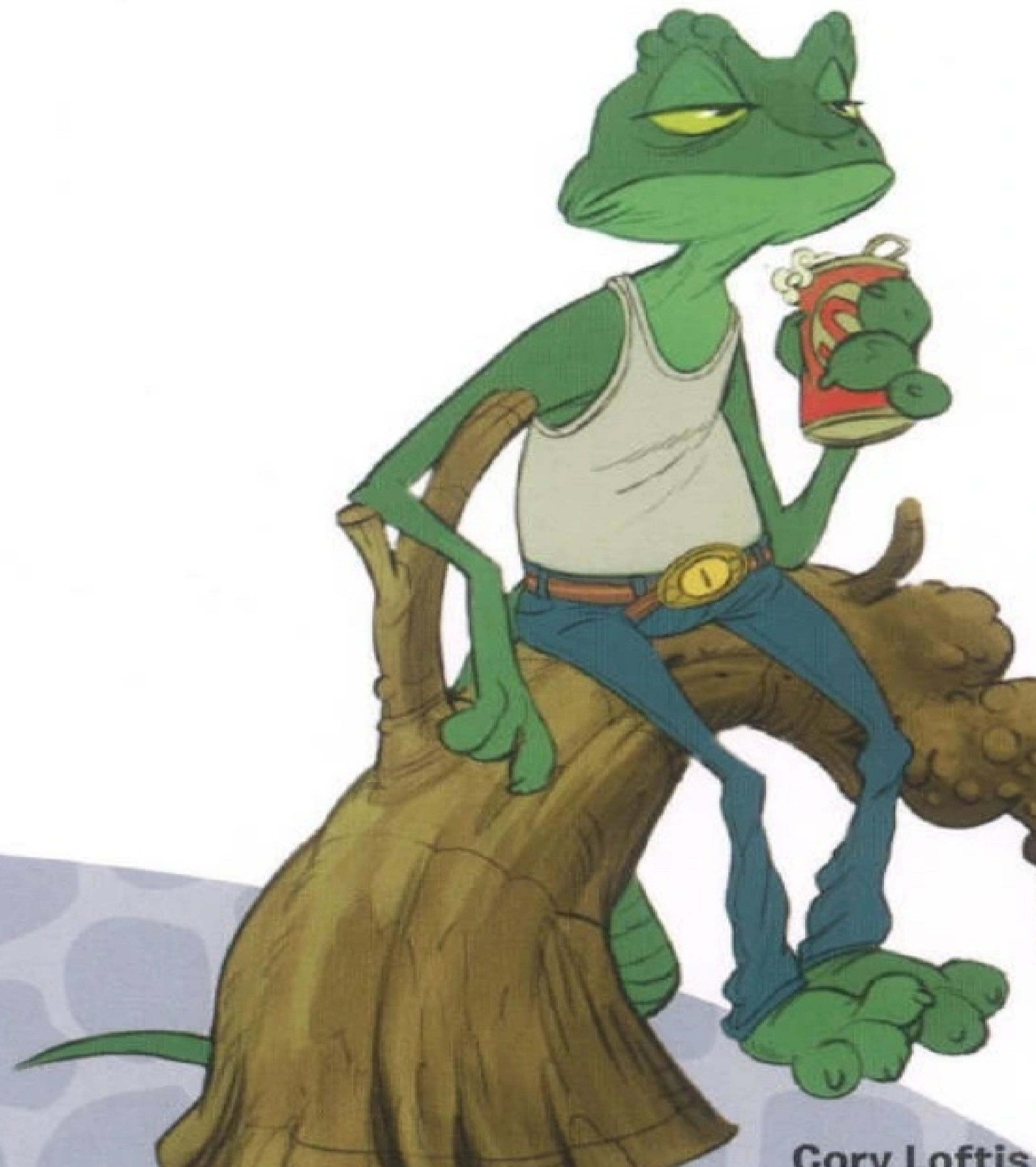
This spread: **Justin Cram** / digital



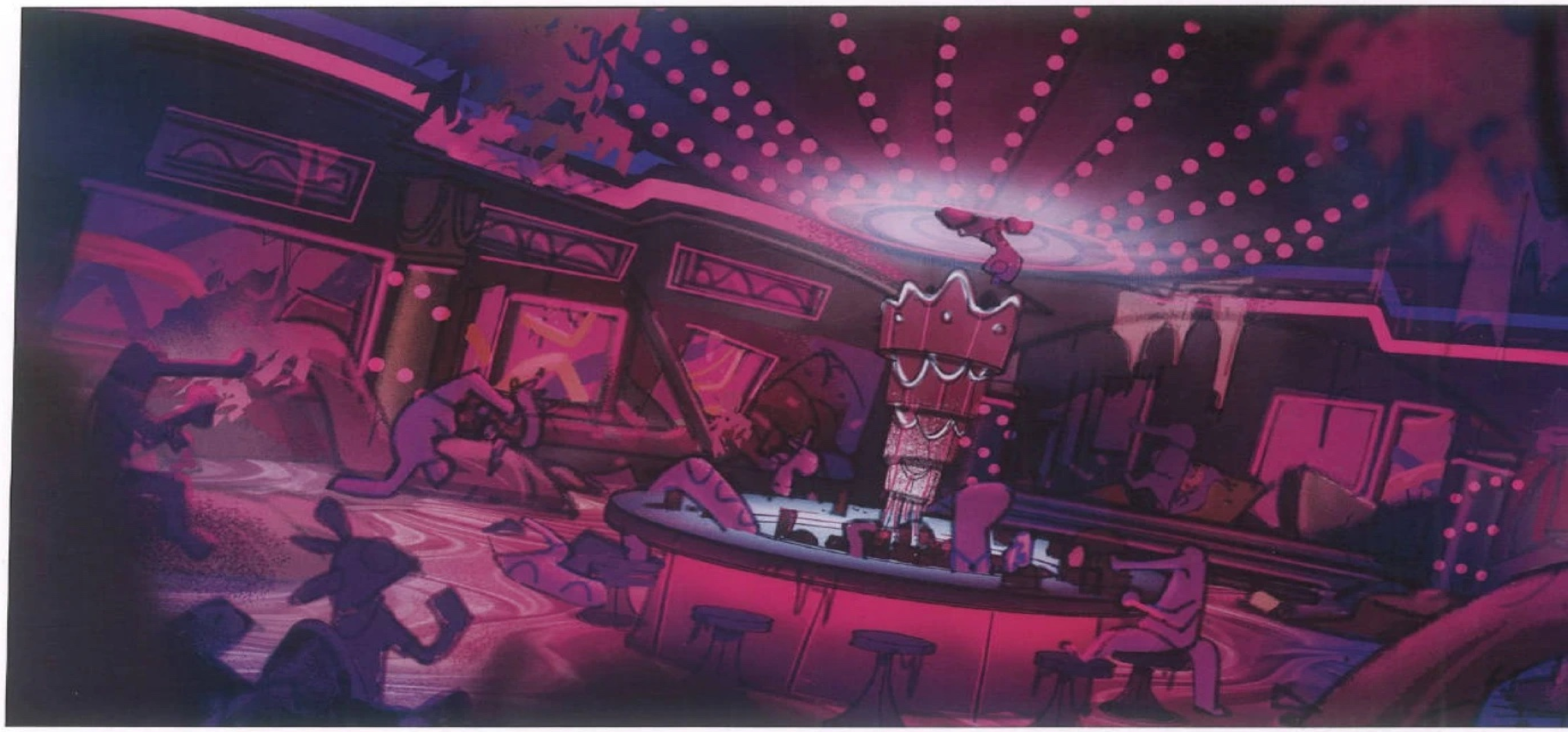
The Reptile Speakeasy is a lounge with all the comforts of a terrarium, including red light-emitting heat lamps, water bowls, bug feeders, and climbing branches. We located it within a half-sunken ship, allowing us to tilt the set to make Judy and Nick feel really off-kilter on their first visit to a reptile environment.
—Justin Cram, Visual Development Artist

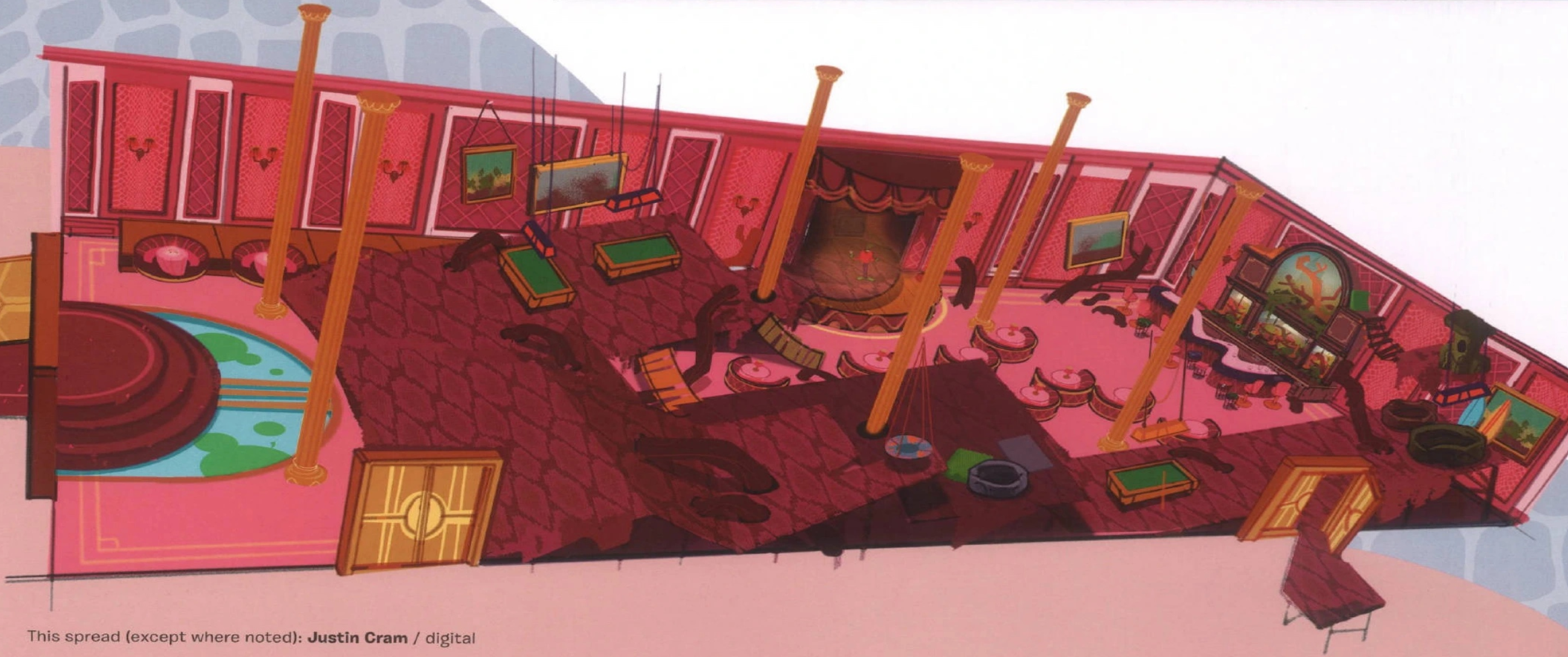




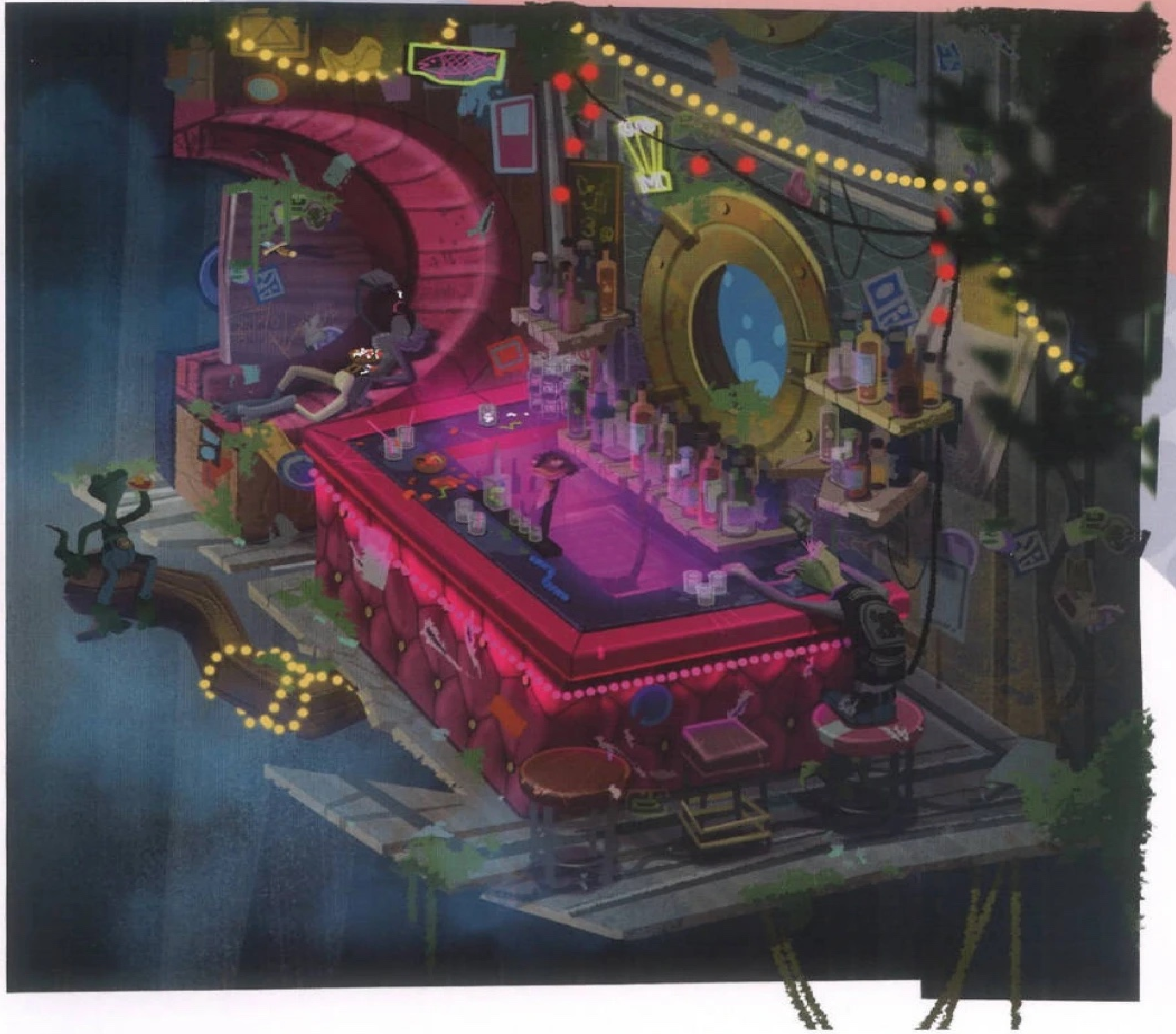


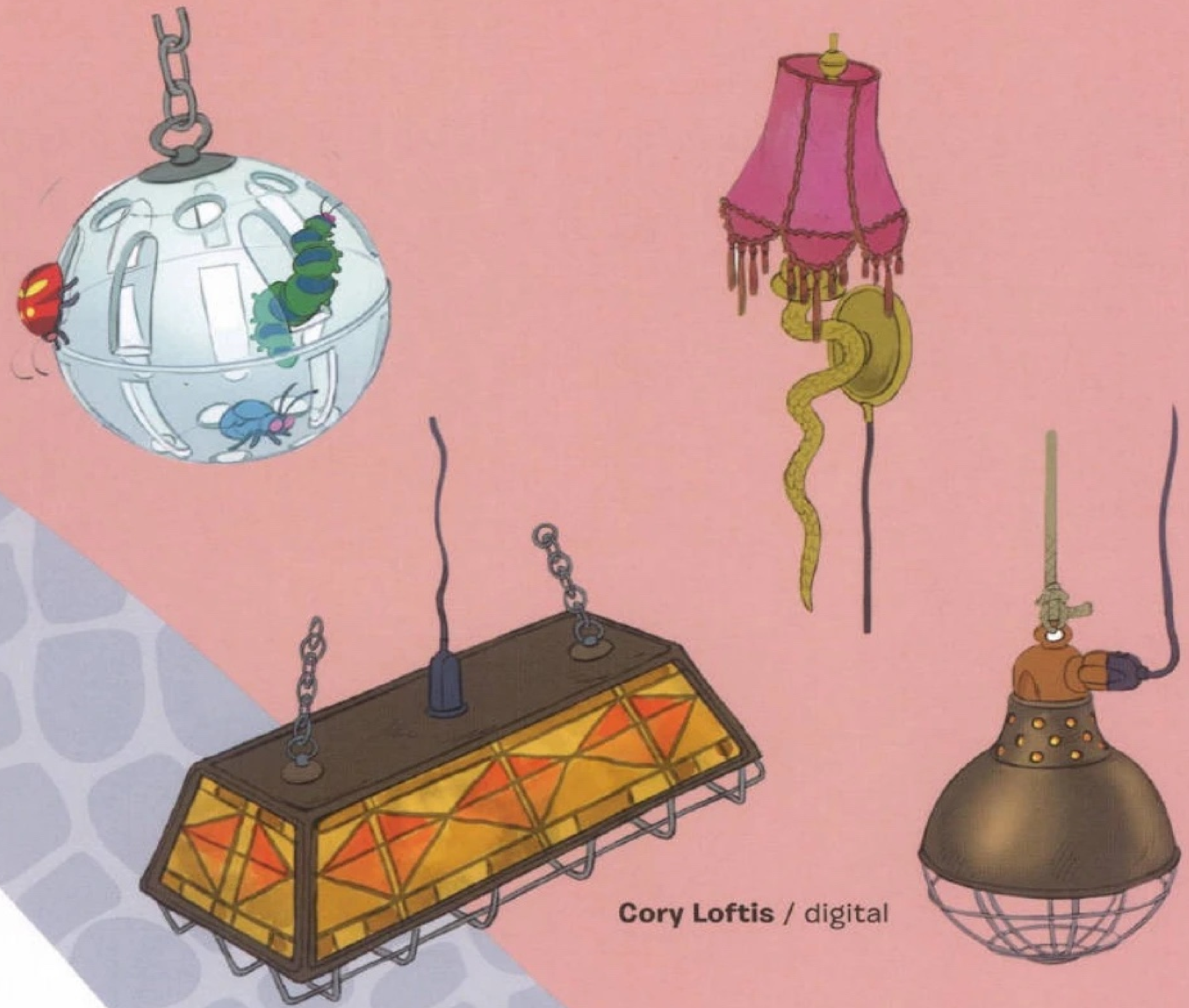
Cory Loftis / digital





This spread (except where noted): **Justin Cram** / digital





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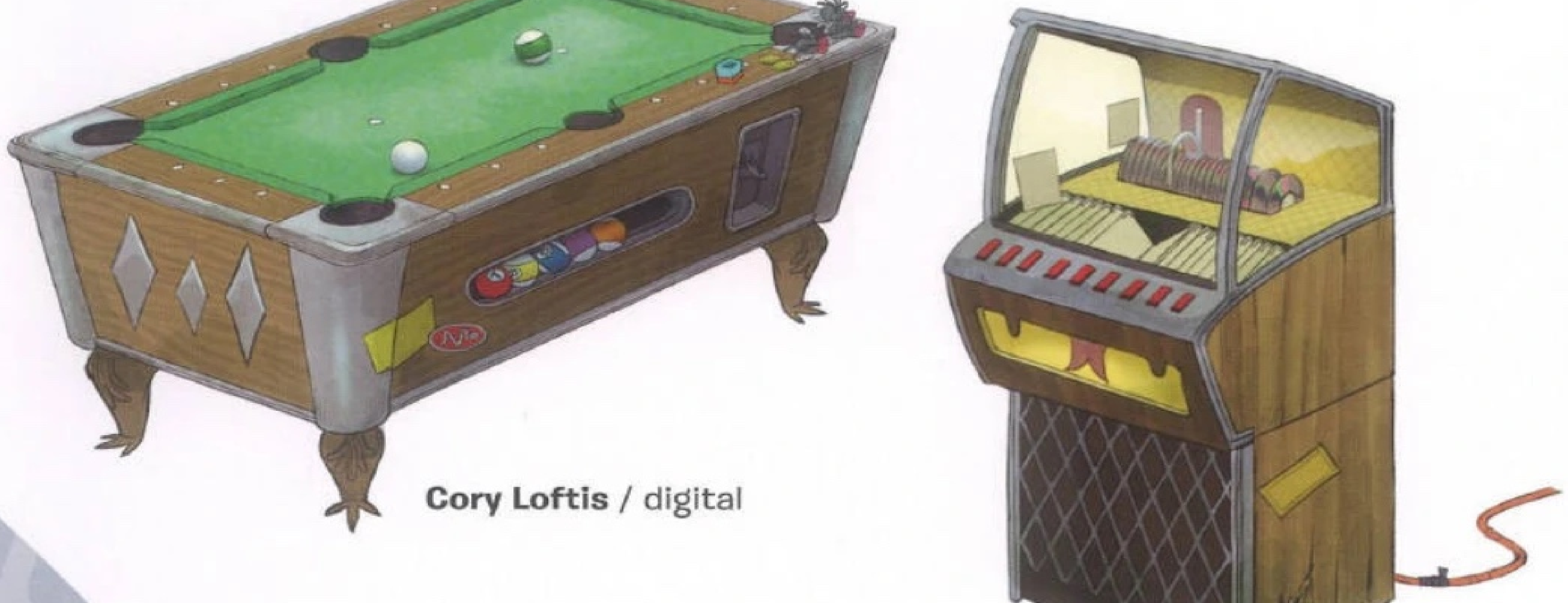
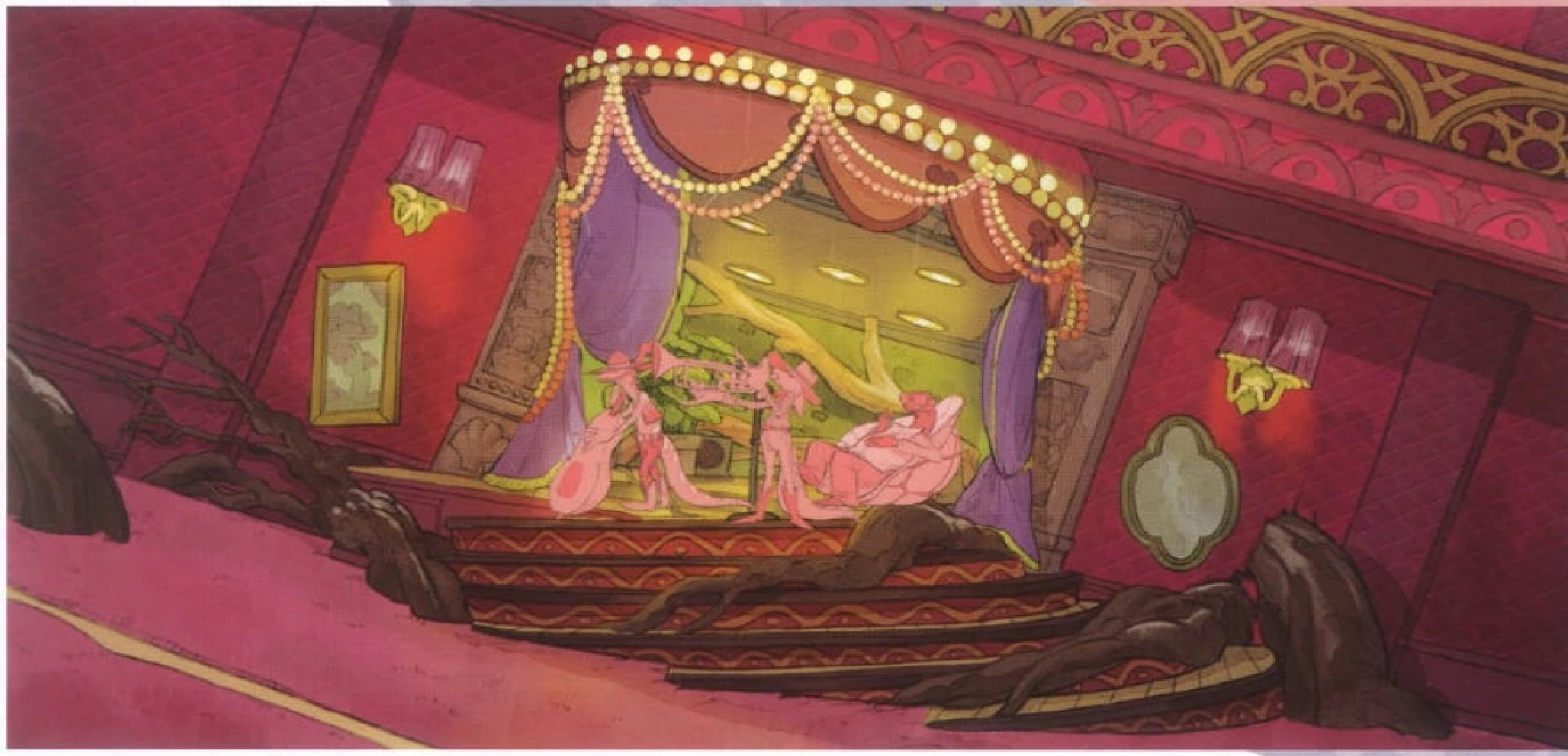


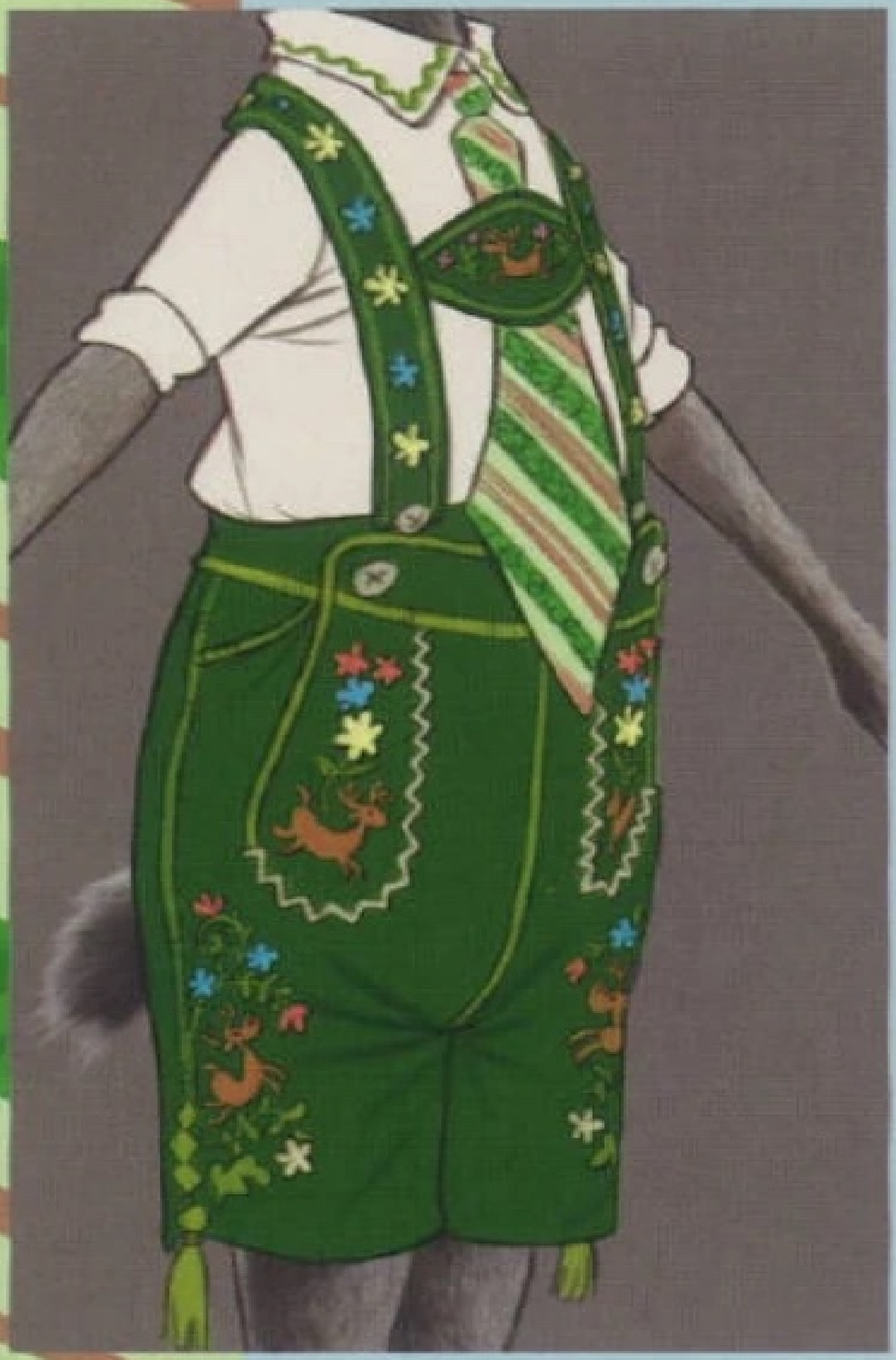
Cory Loftis / digital

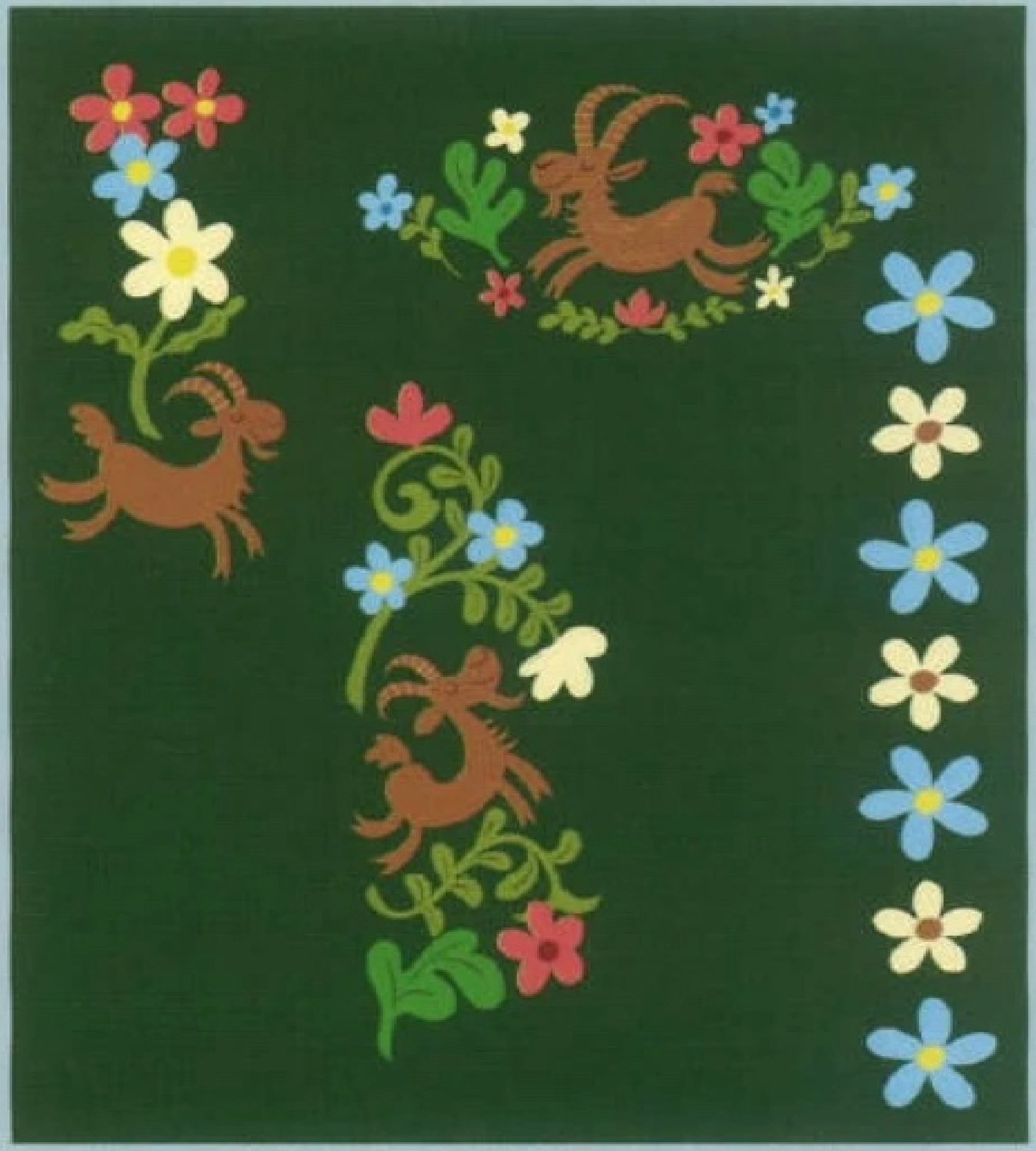


Kevin Yang / digital

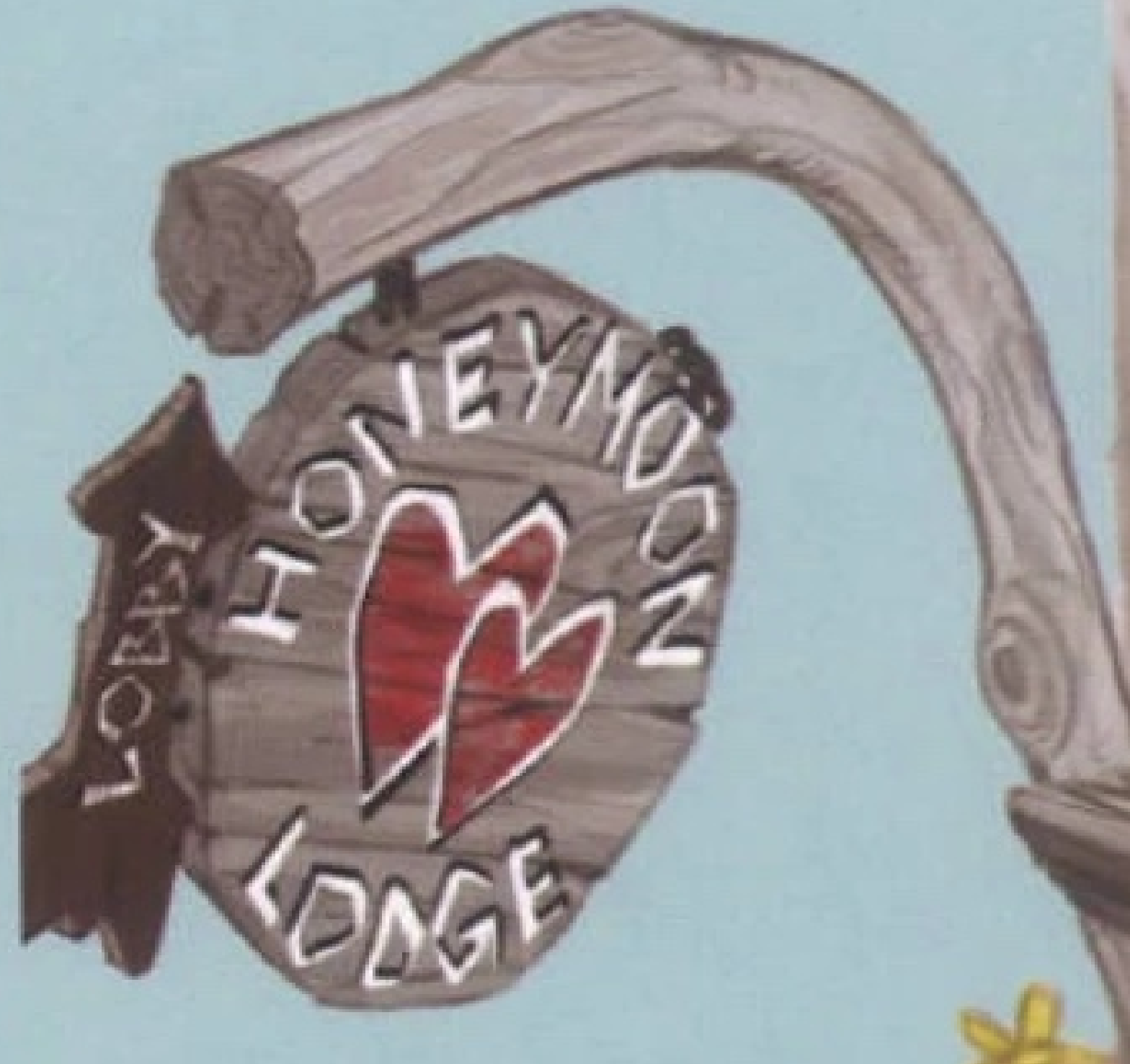
Griselda Sastrawinata-Lemay / digital

Pattern: **Cory Loftis** / digital

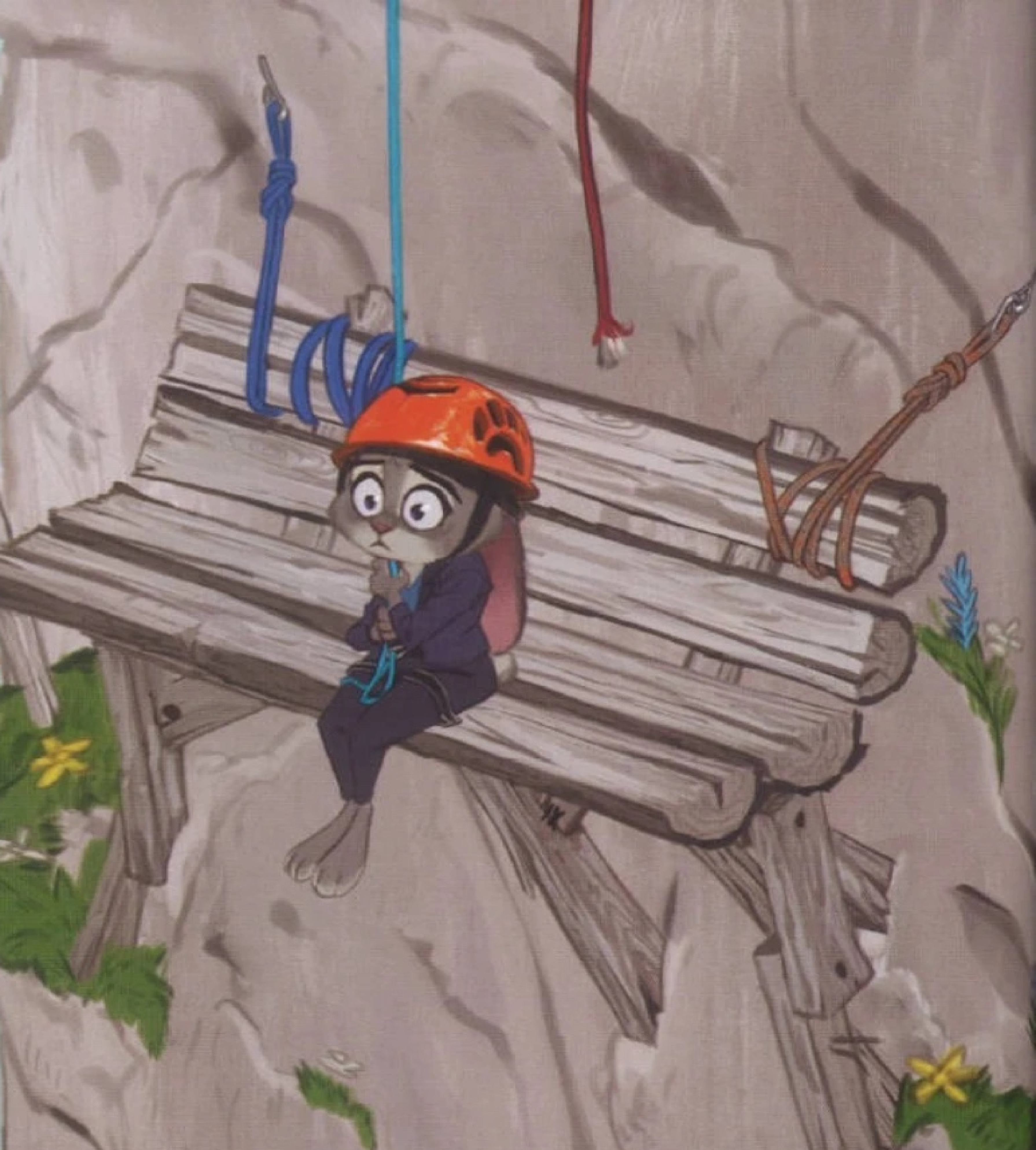


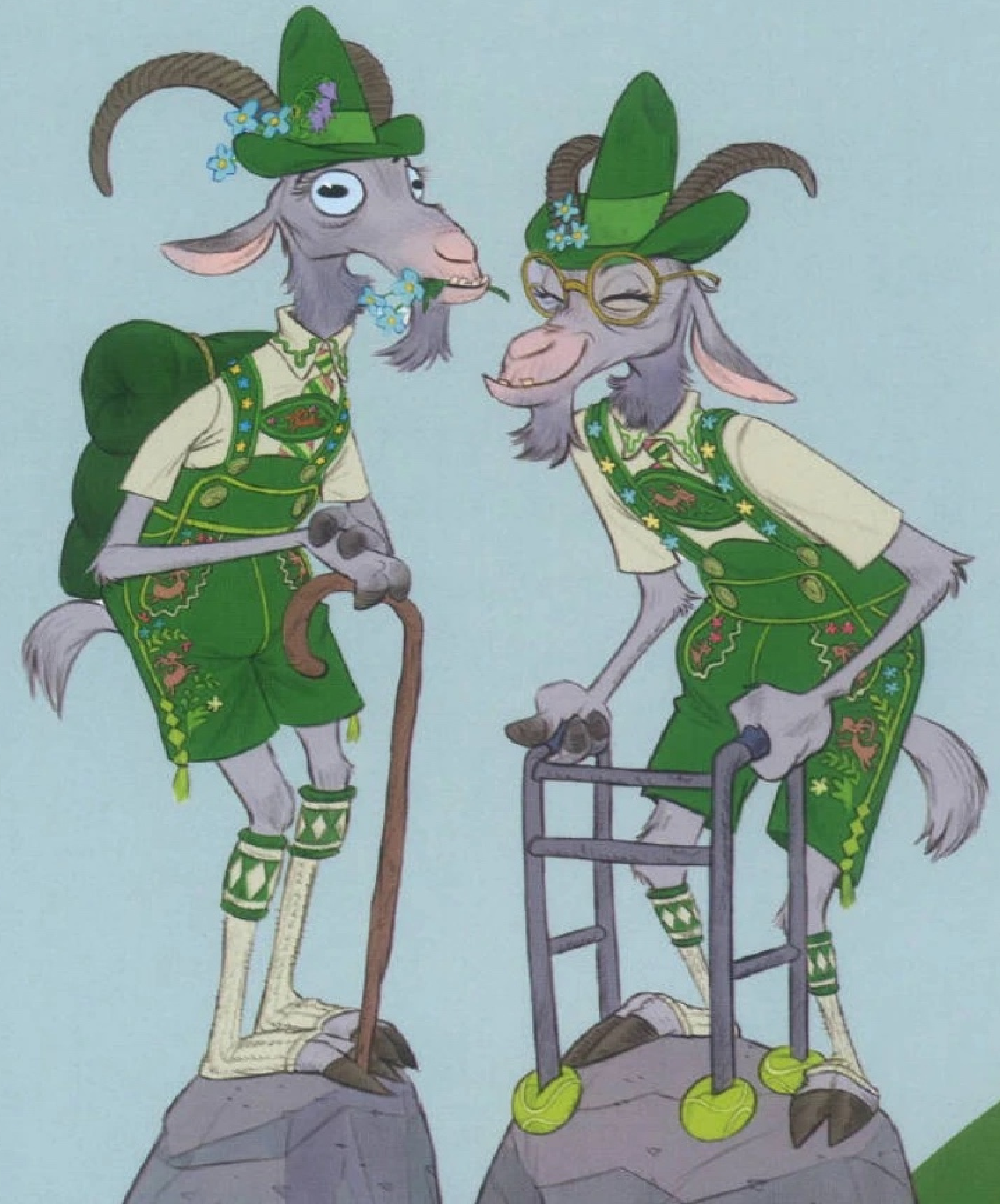


Cory Loftis / digital

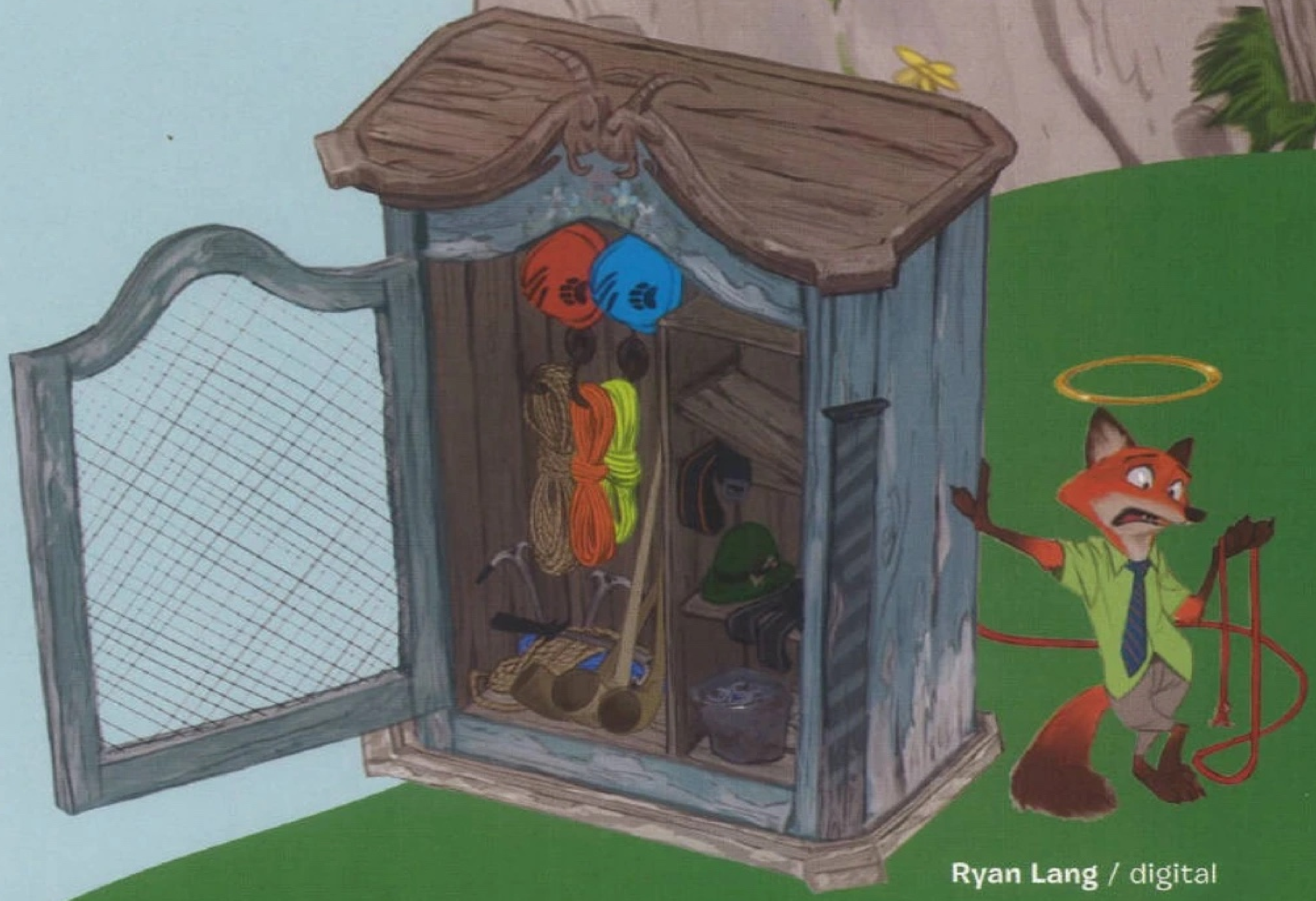

LOBBY
HONEYMOON
LODGE

Ryan Lang / digital

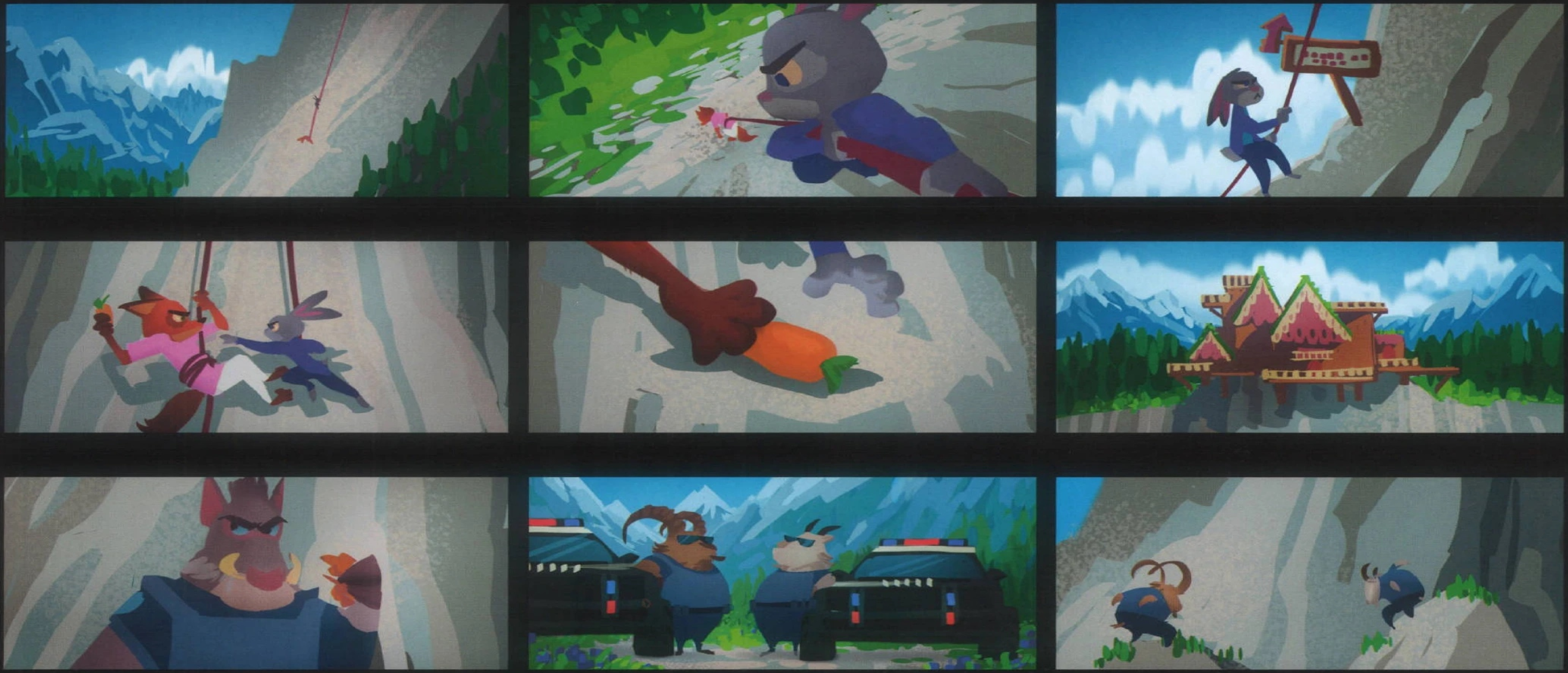




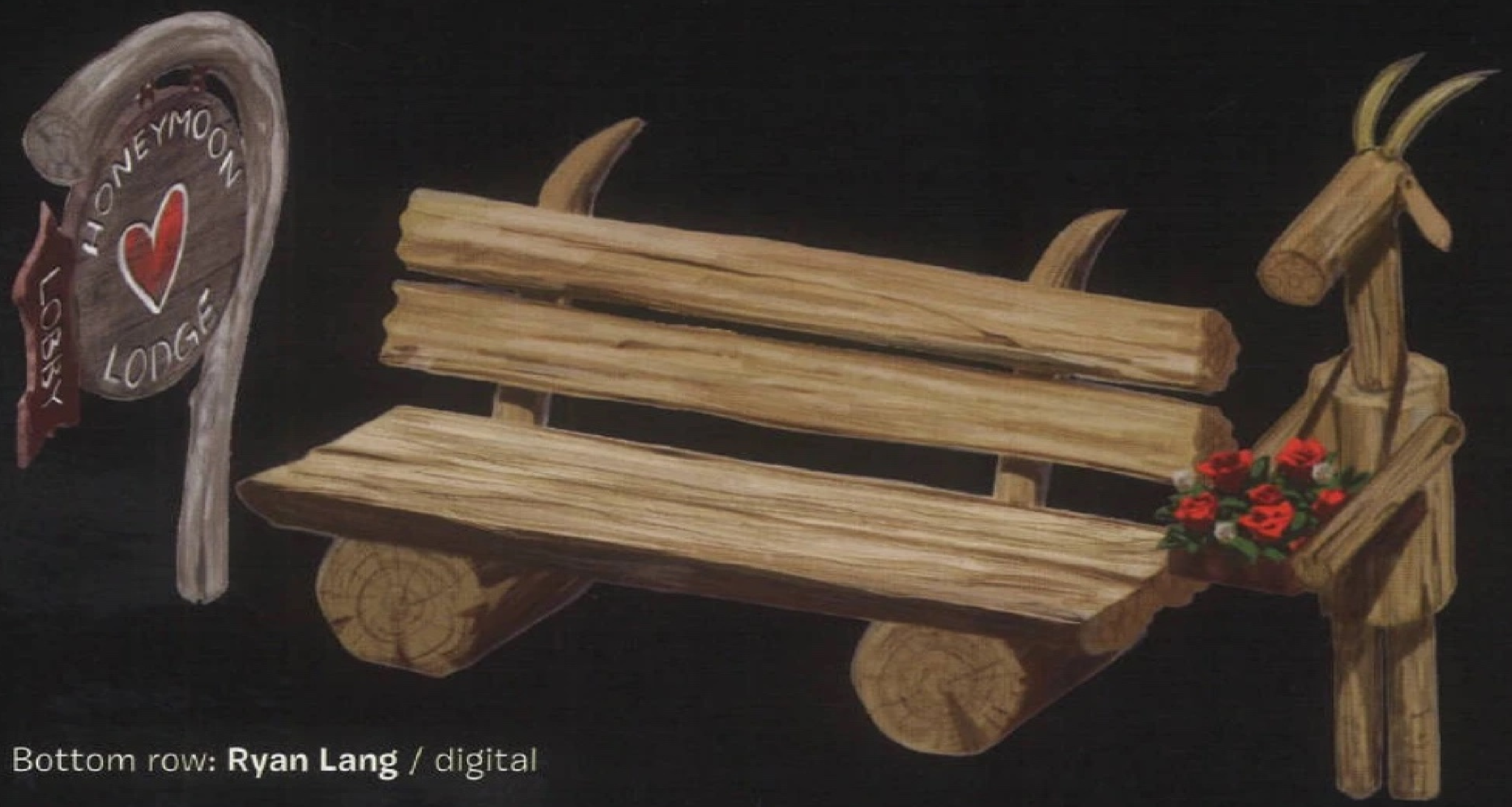
Cory Loftis / digital

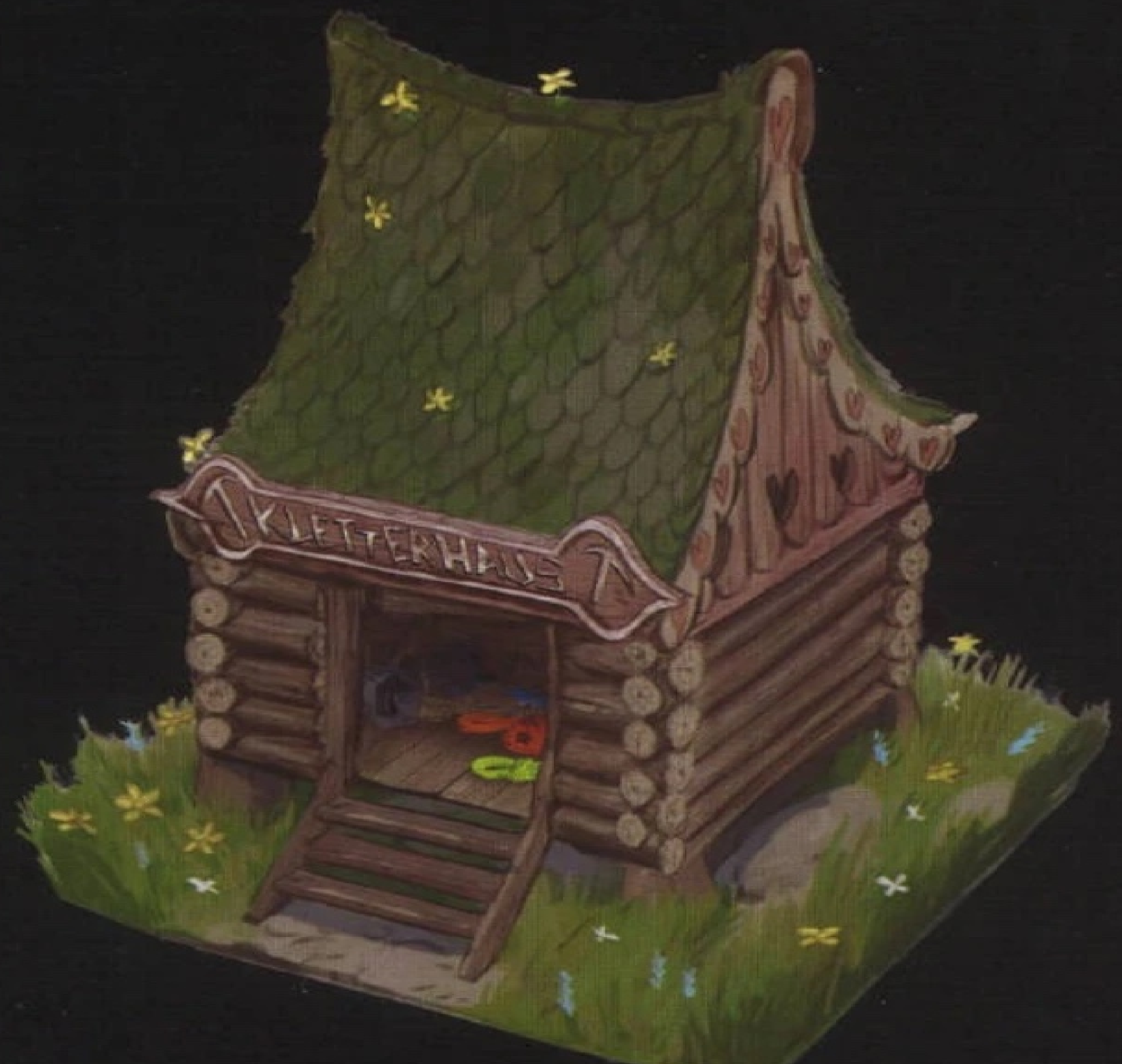


Ryan Lang / digital

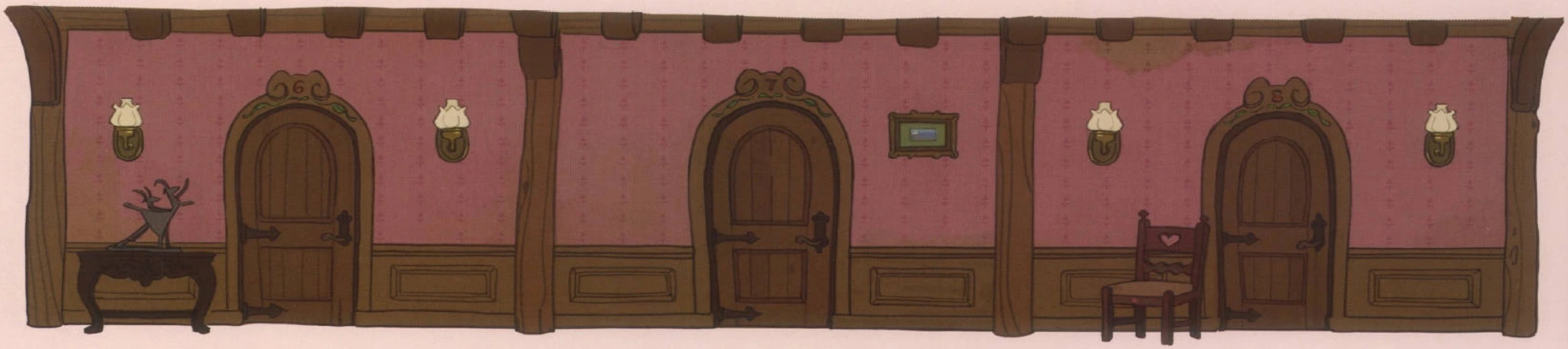


Griselda Sastrawinata-Lemay and Sandeepan Chanda / digital

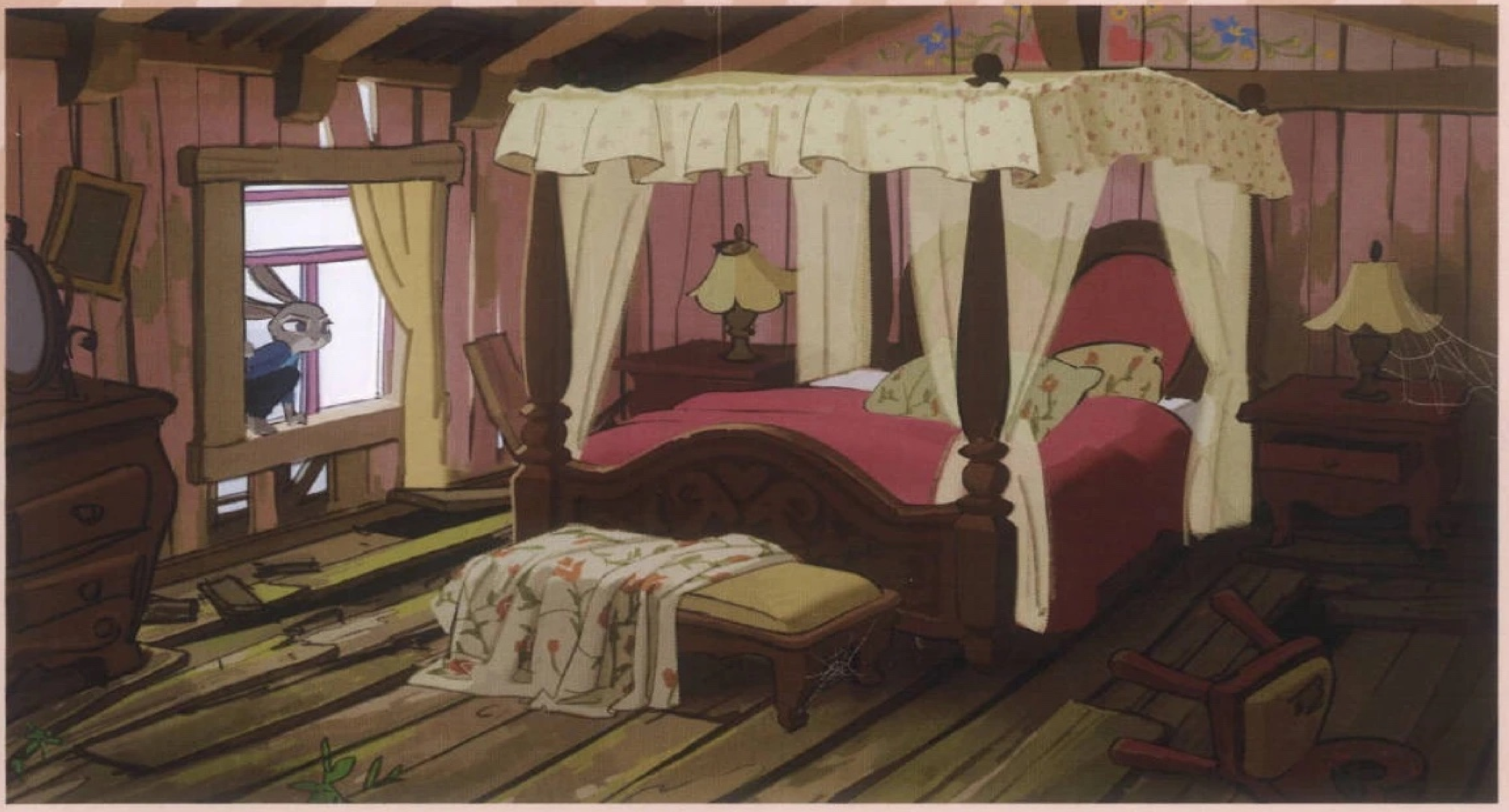

HONEYMOON LODGE
LOBBY

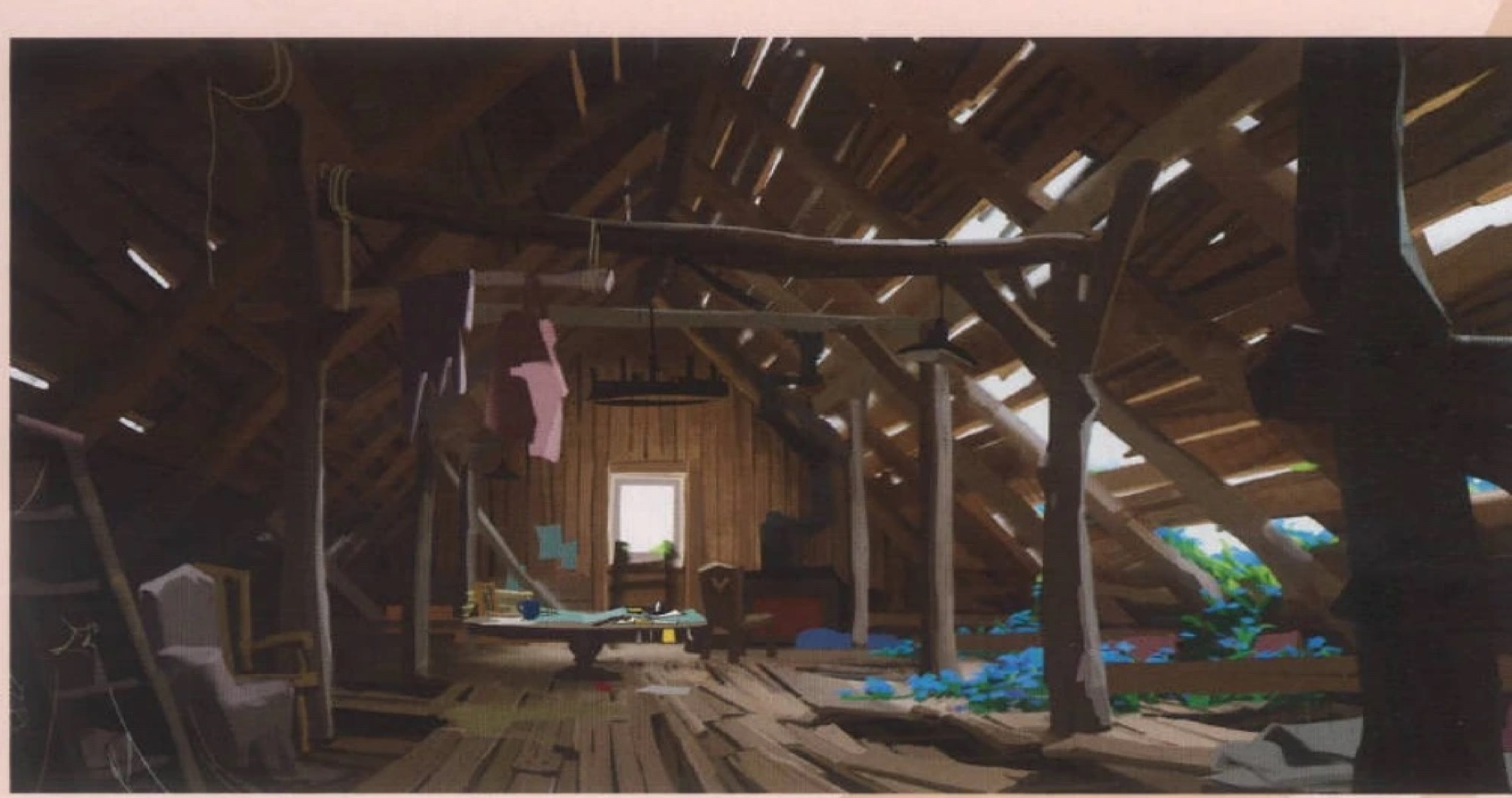

KLETTERHAUS

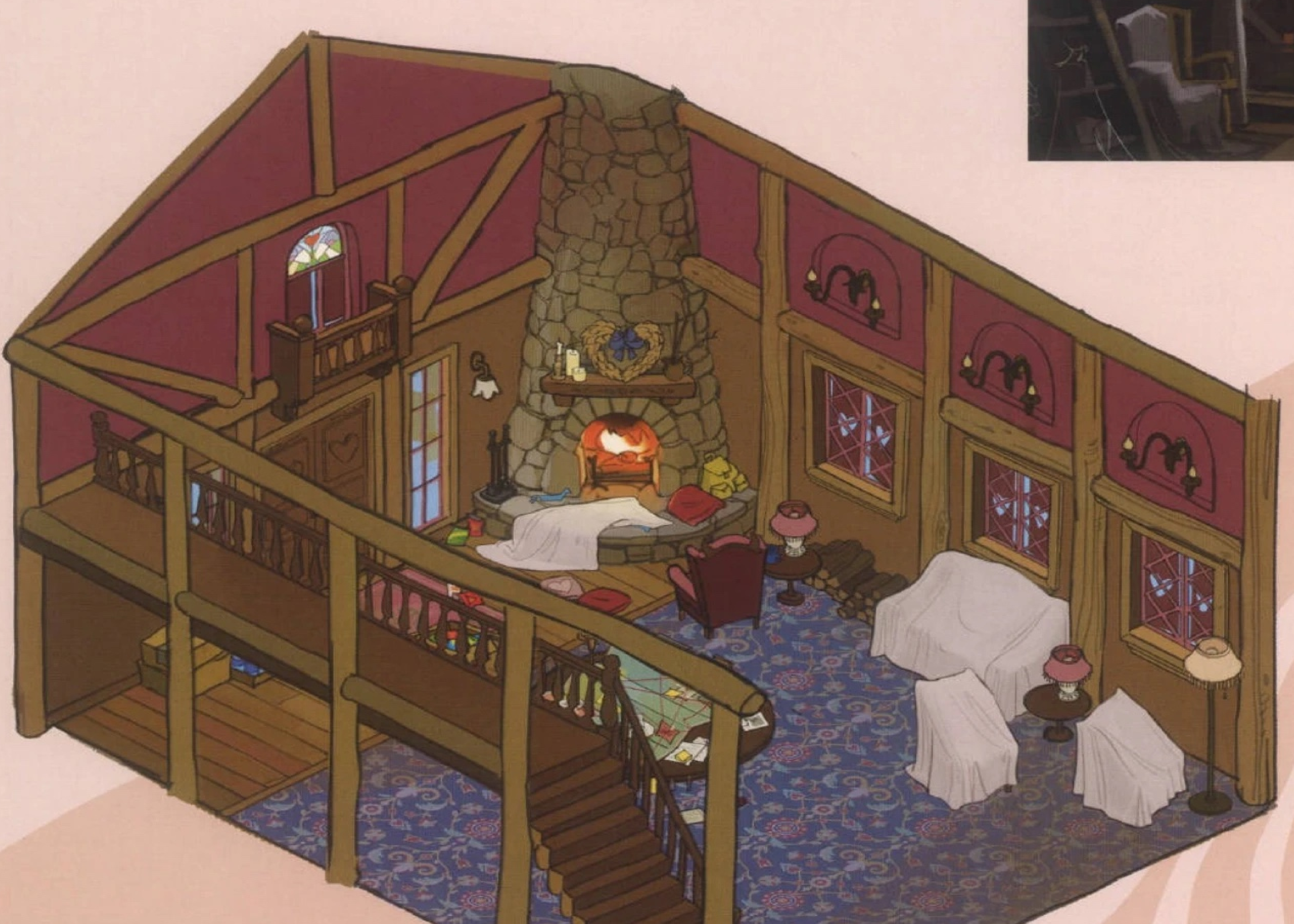
Bottom row: **Ryan Lang** / digital



This spread: **April Liu** / digital

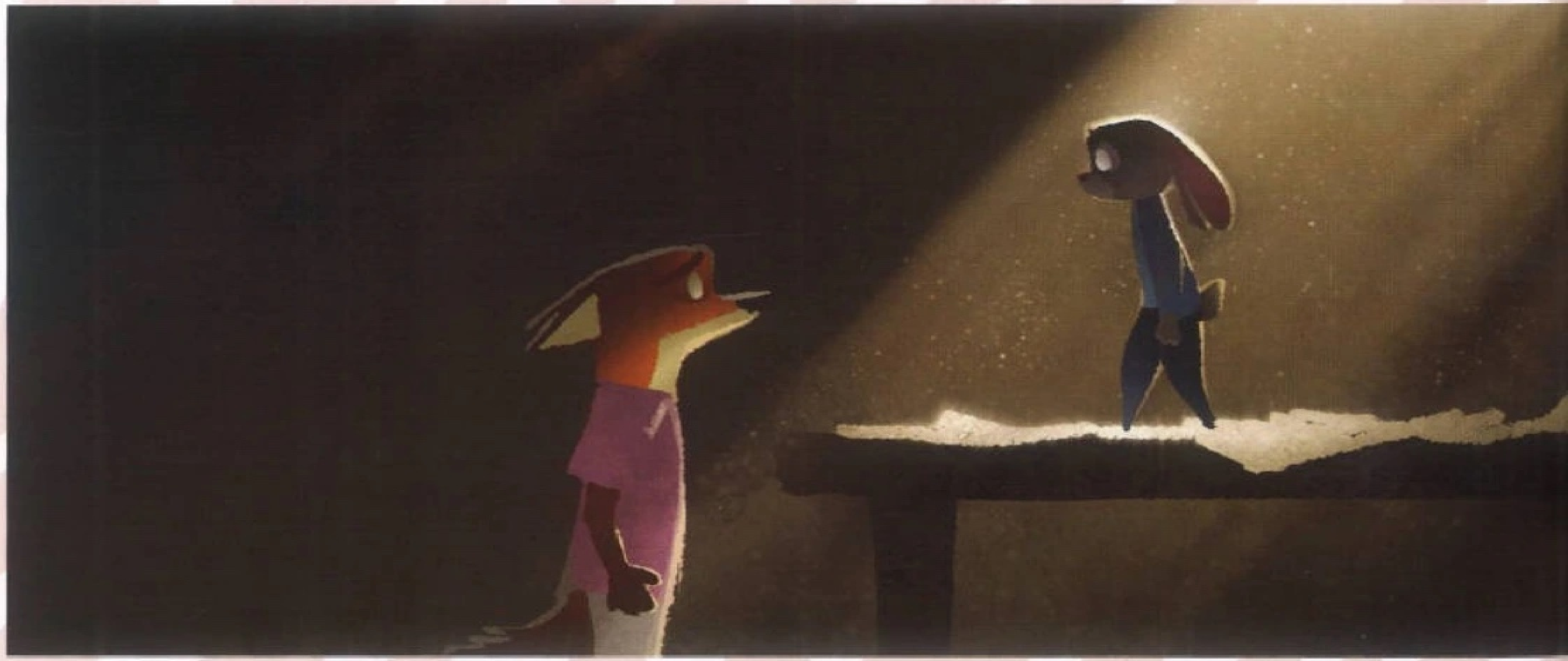






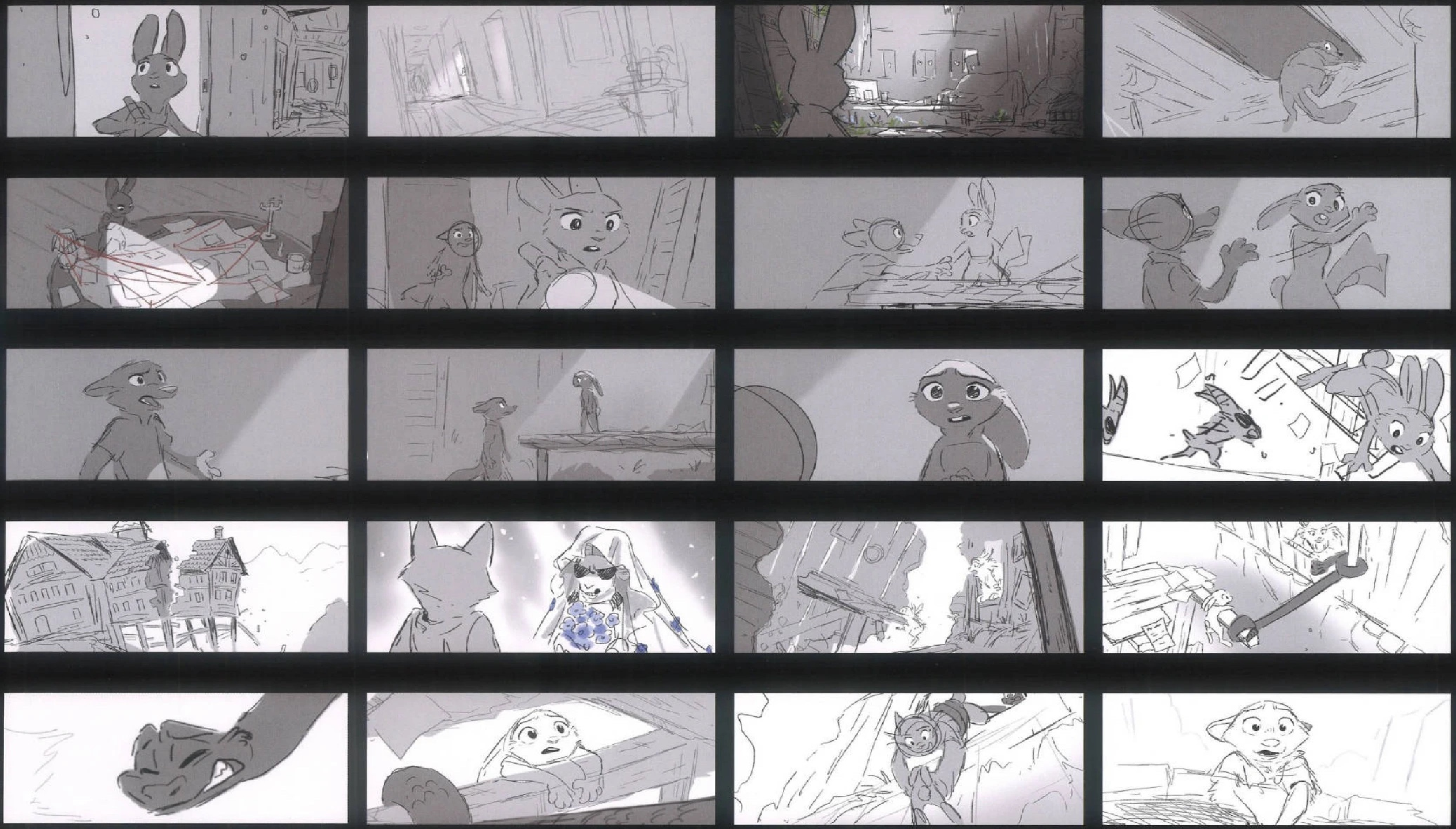
THE BREAKUP

Judy and Nick's partnership is so strong that finding a believable way to break them up was really hard to do. We tried many different ways that felt inorganic until director and writer Jared Bush, suggested that the moment be set in a location for partners, like an abandoned honeymoon lodge. Story artist Hikari Toriumi boarded the scene. Her use of shadow, lighting, and emotional sketches of Judy and Nick's relationship falling apart as the lodge itself fell apart around them captured another one of our film's pivotal moments in a perfectly heart-wrenching way.
—David VanTuyle, Story Supervisor



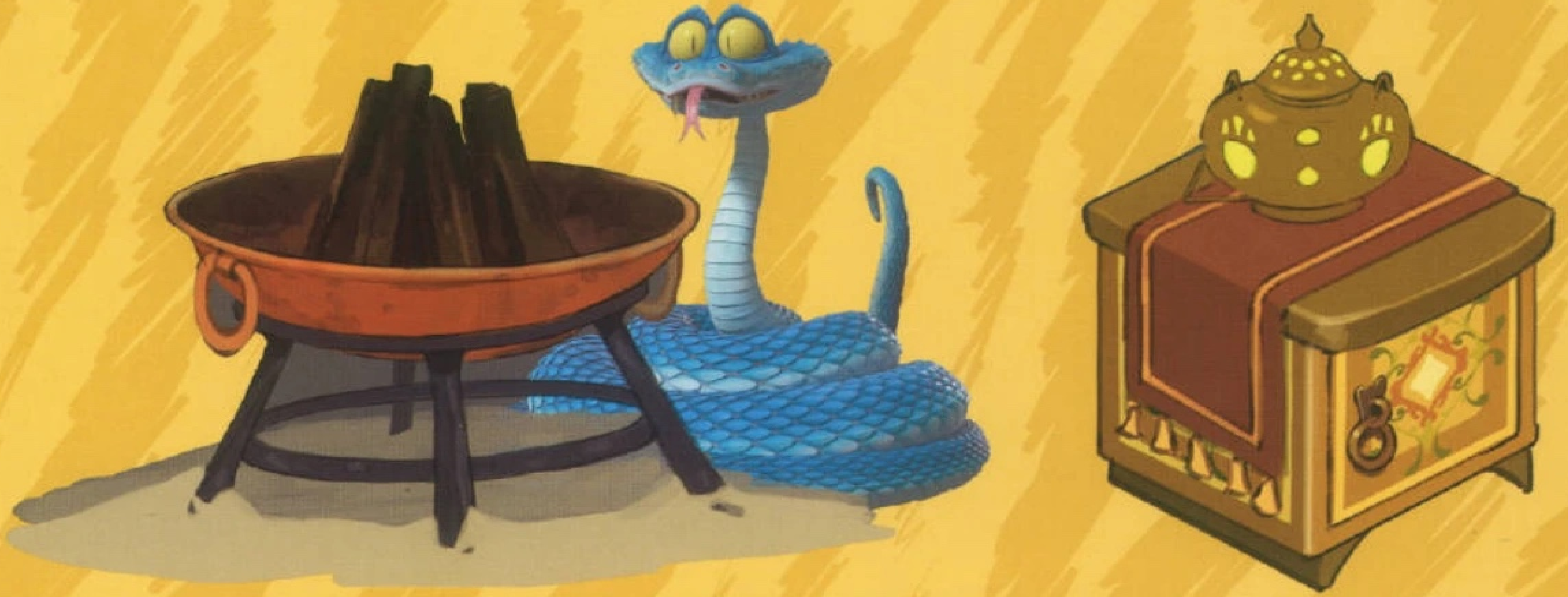
Griselda Sastrawinata-Lemay / digital

Below: **Cory Loftis** / digital

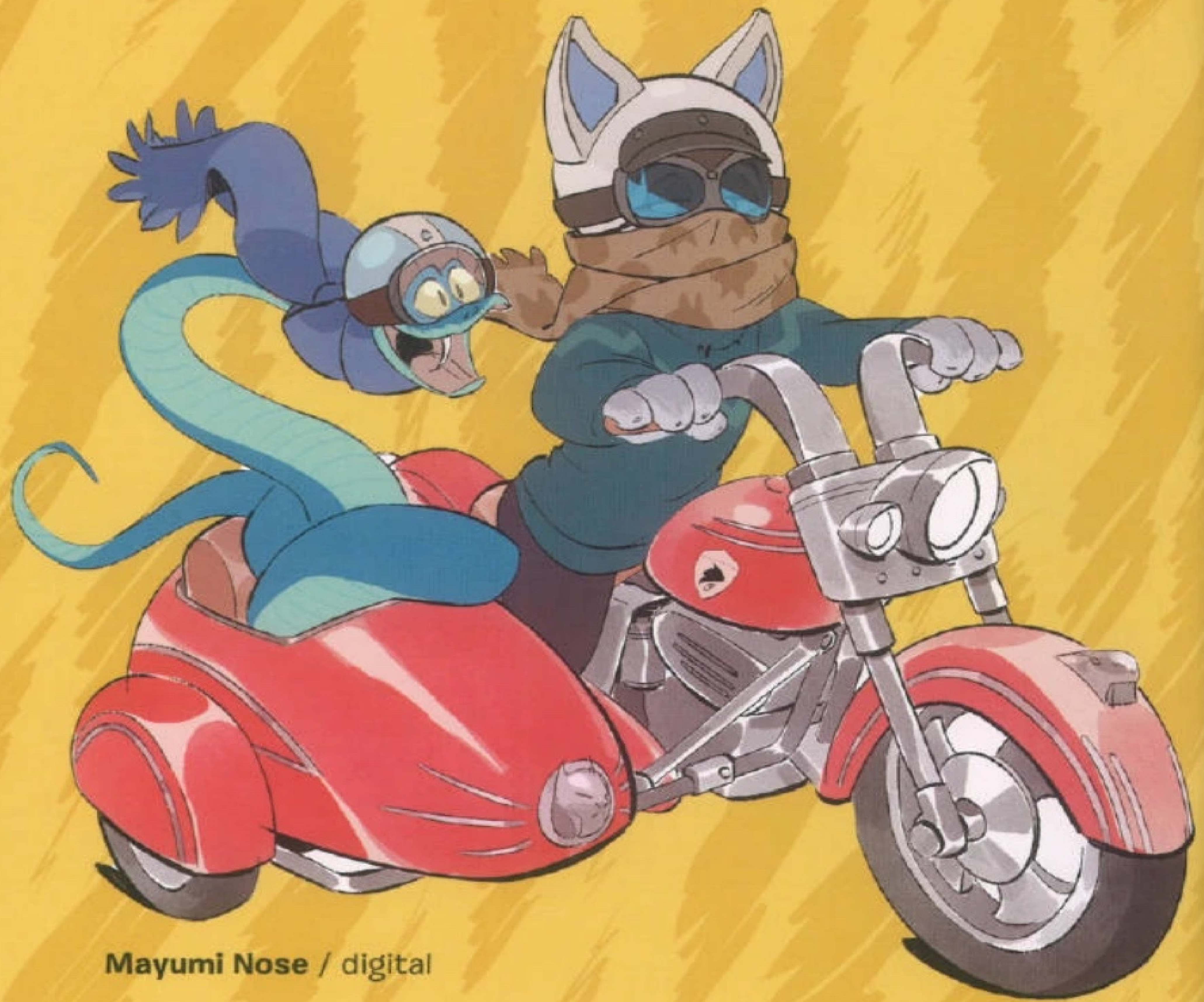


Hikari Toriumi / digital

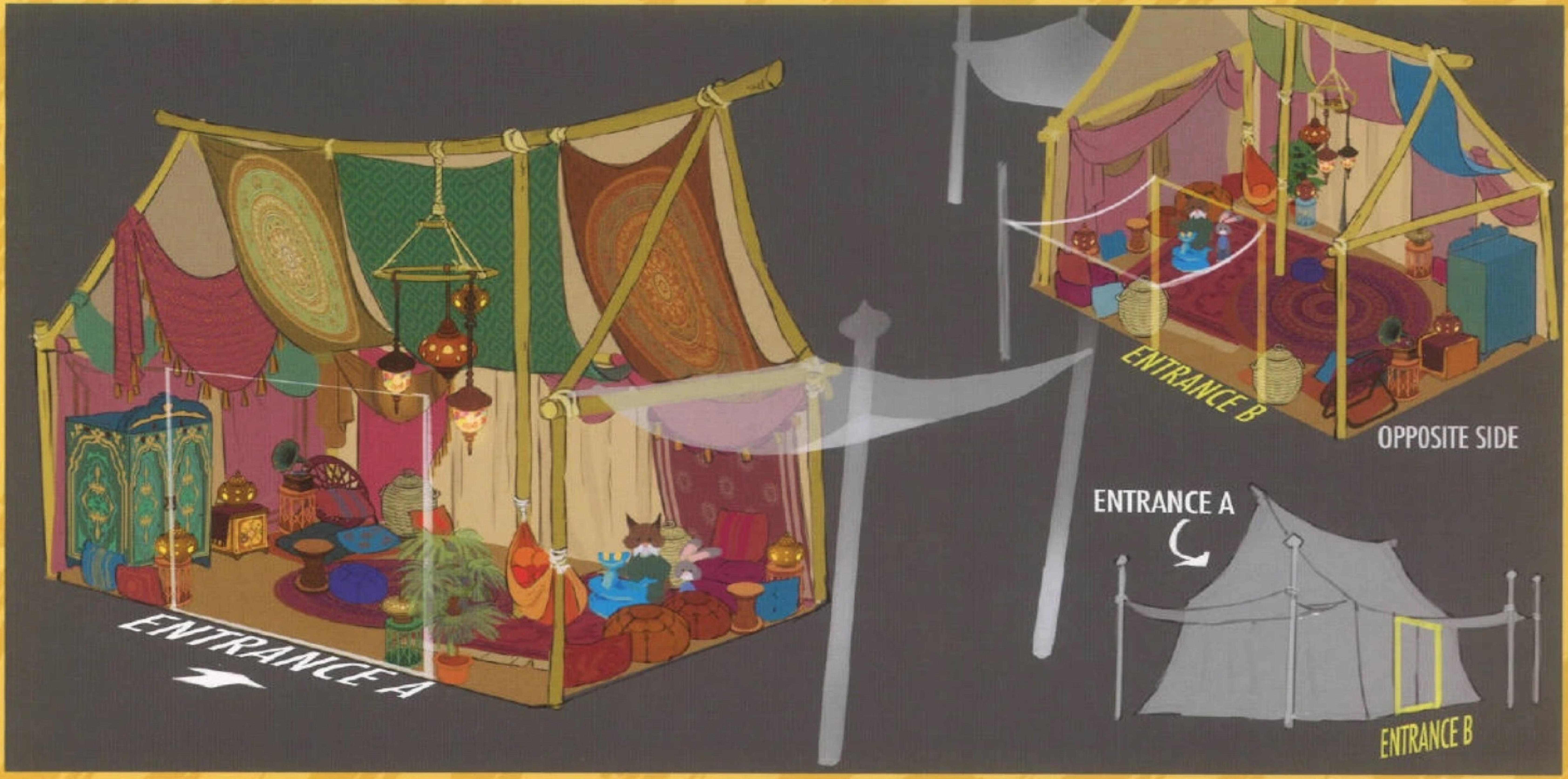
DESERT DUNES

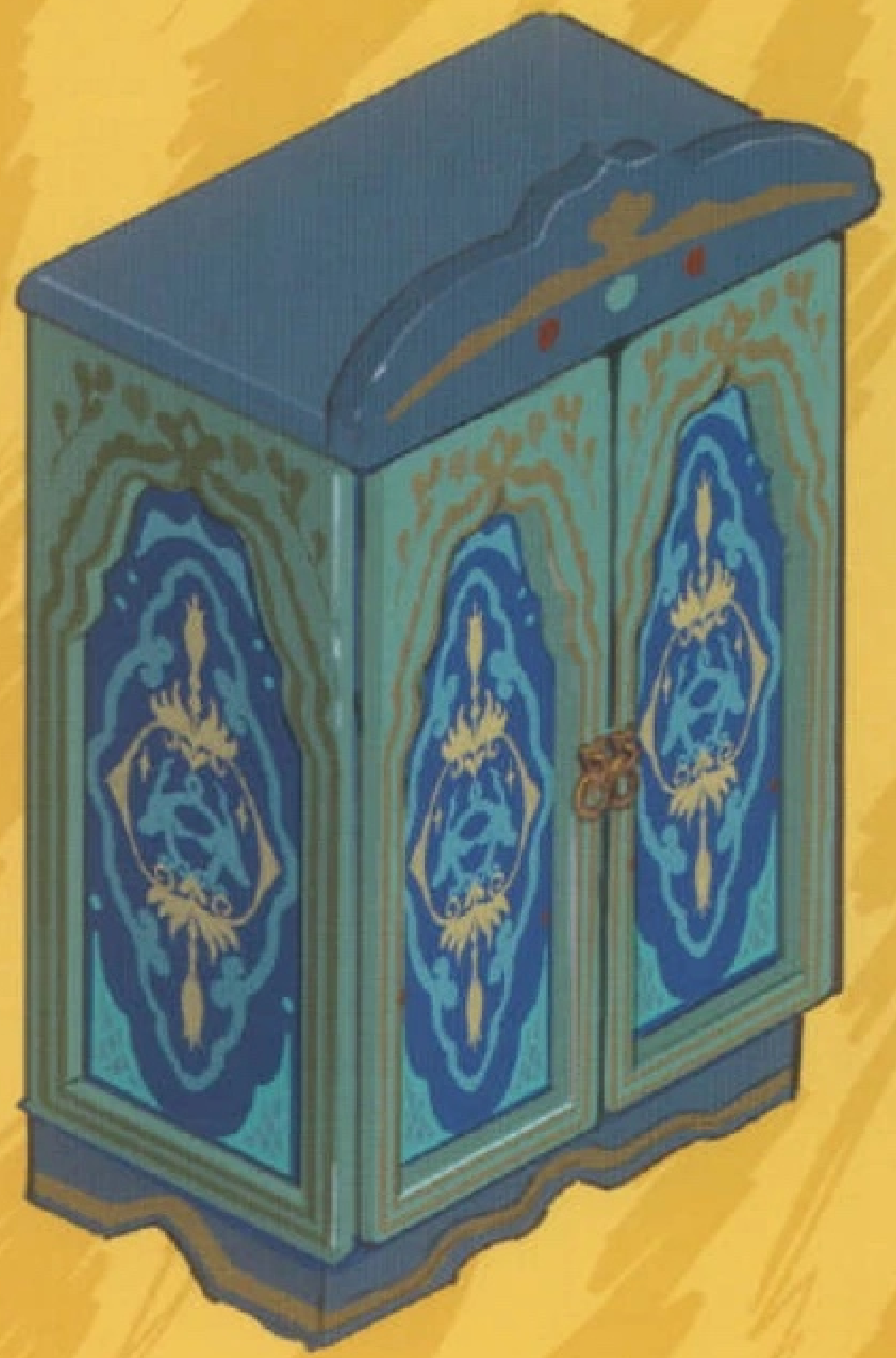


Alena Loftis, Christoffer Pedersen, Brian Missey, Limei Z. Hshieh, and Jennifer Stratton / digital

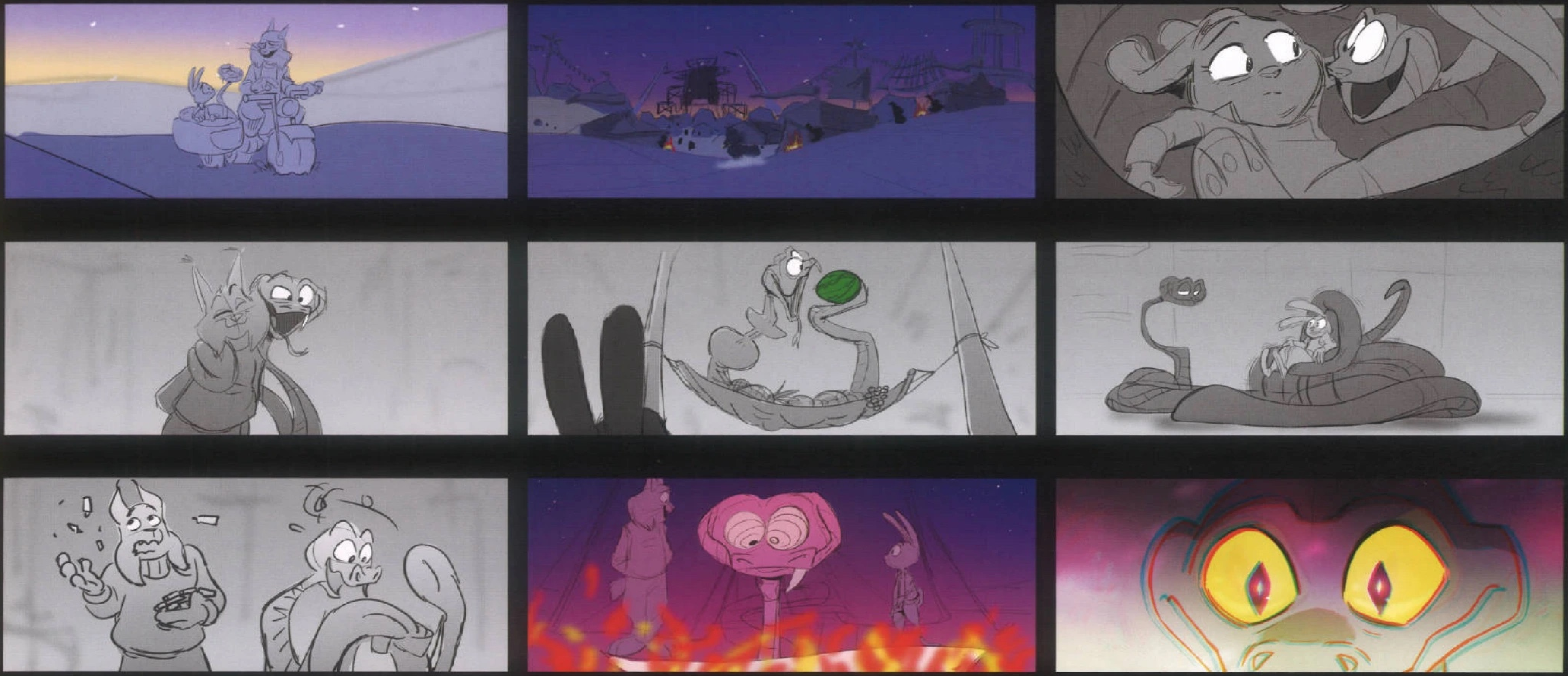


Mayumi Nose / digital


ENTRANCE A
ENTRANCE B
OPPOSITE SIDE
ENTRANCE A
ENTRANCE B

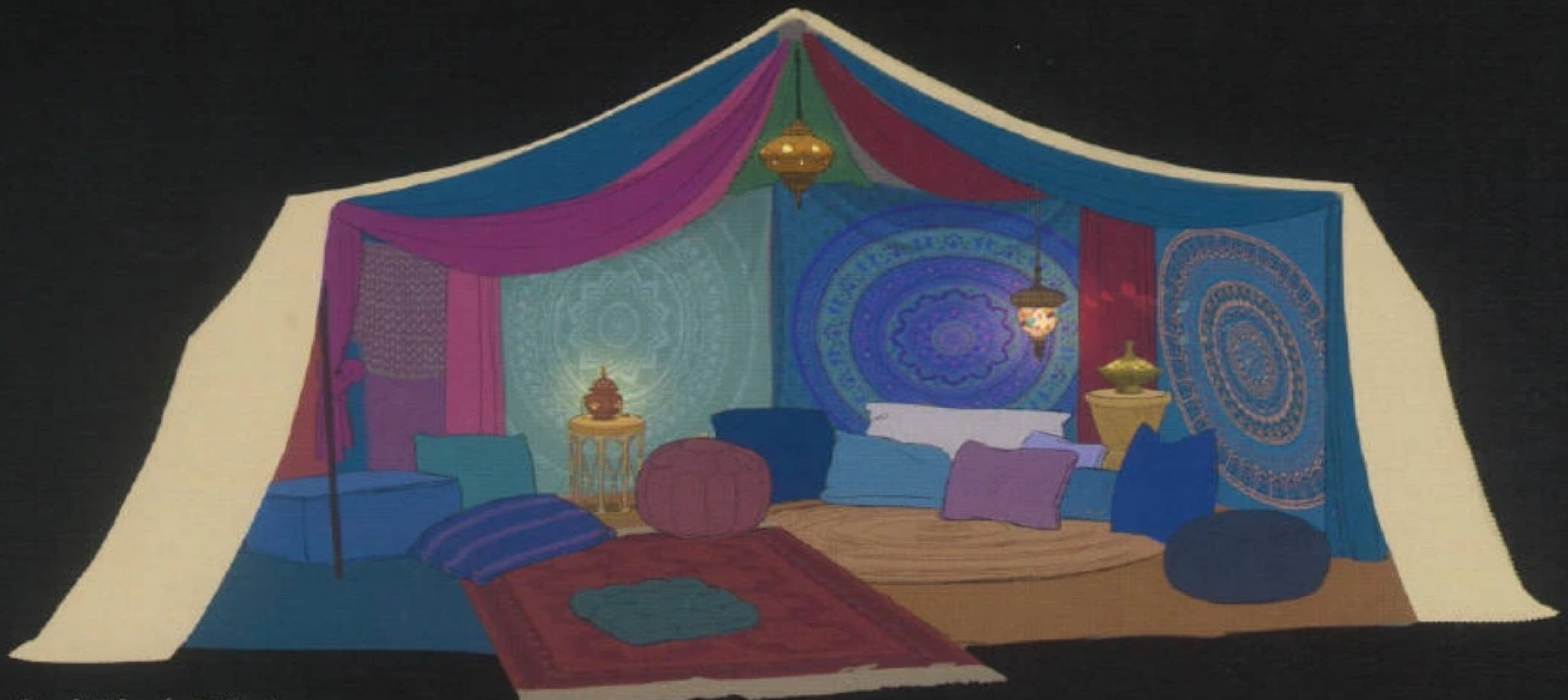


This page (except where noted): **Limei Z. Hshieh** / digital



Tom Caulfield, Tyre Jones, and Teny Aida Issakhanian / digital

Zootopia is a naturalistic world that utilizes visual effects that always feel "real." Fur is fur. Water is water. The exception is the character Gary De'Snake's snake vision that he uses to glimpse into the events of Zootopia's past. —David Hutchins, Head of Effects

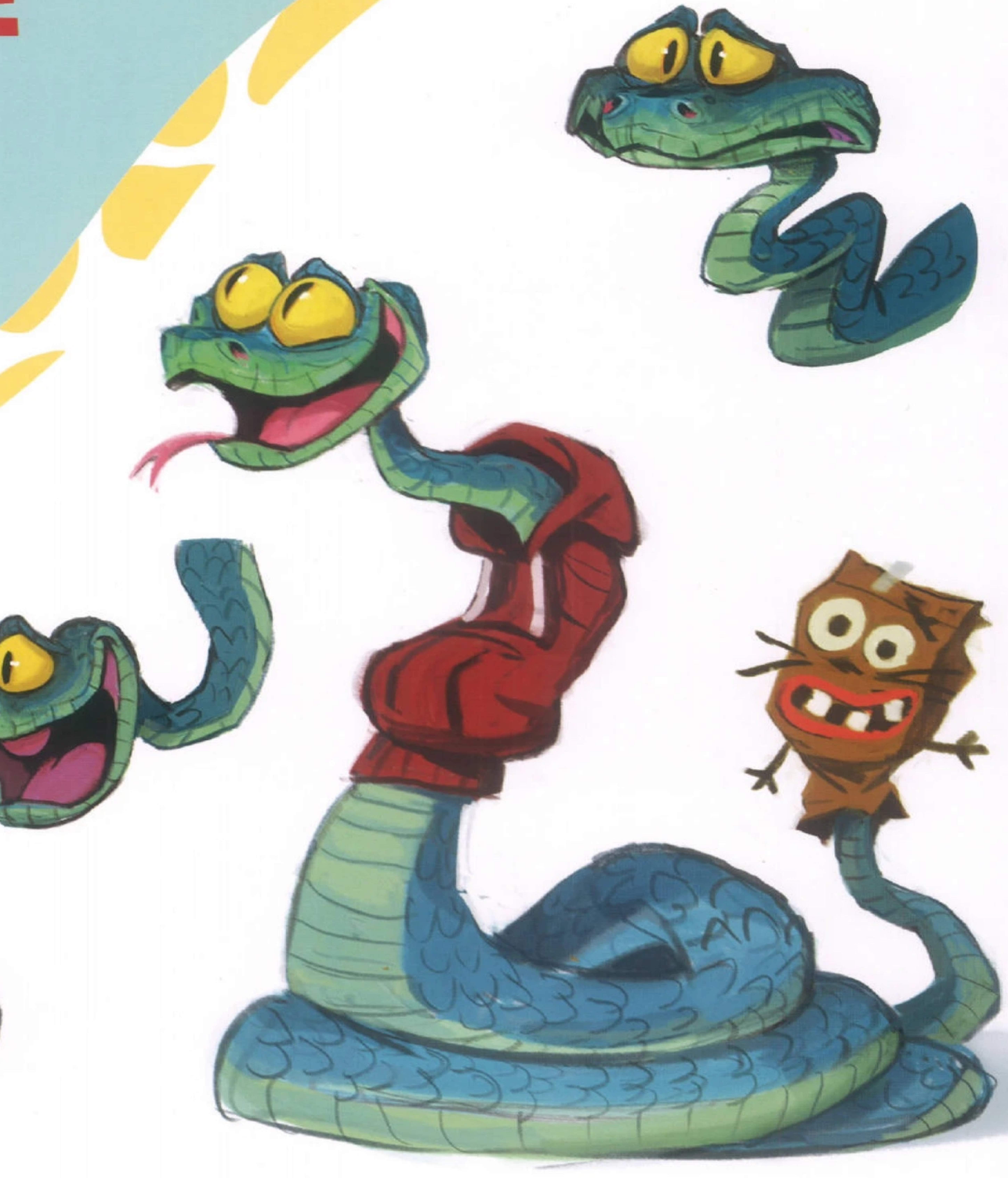


April Liu / digital

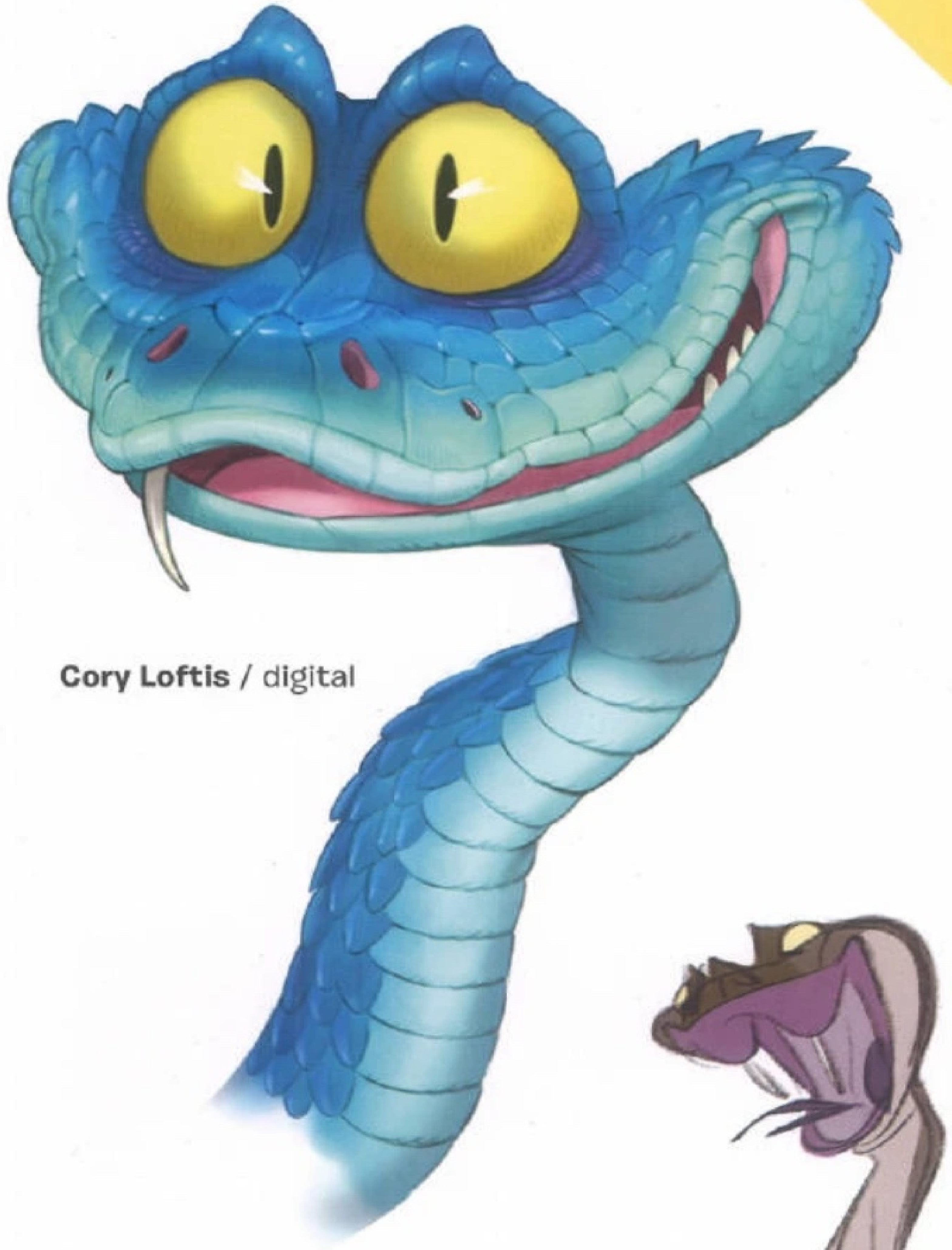
GARY DE'SNAKE

Snakes are scary, especially venomous ones, but not Gary. He's nice! We chose a pit viper for its feather-like scales and unique blue coloring unlike any mammal in Zootopia. We pushed his anatomy, adding big, friendly eyes, like Judy's, with innocent, kid-like expressions and a second, humanlike tongue to make the audience feel comfortable and not threatened when he spoke.
—Sang Jun Lee, Art Director, Characters

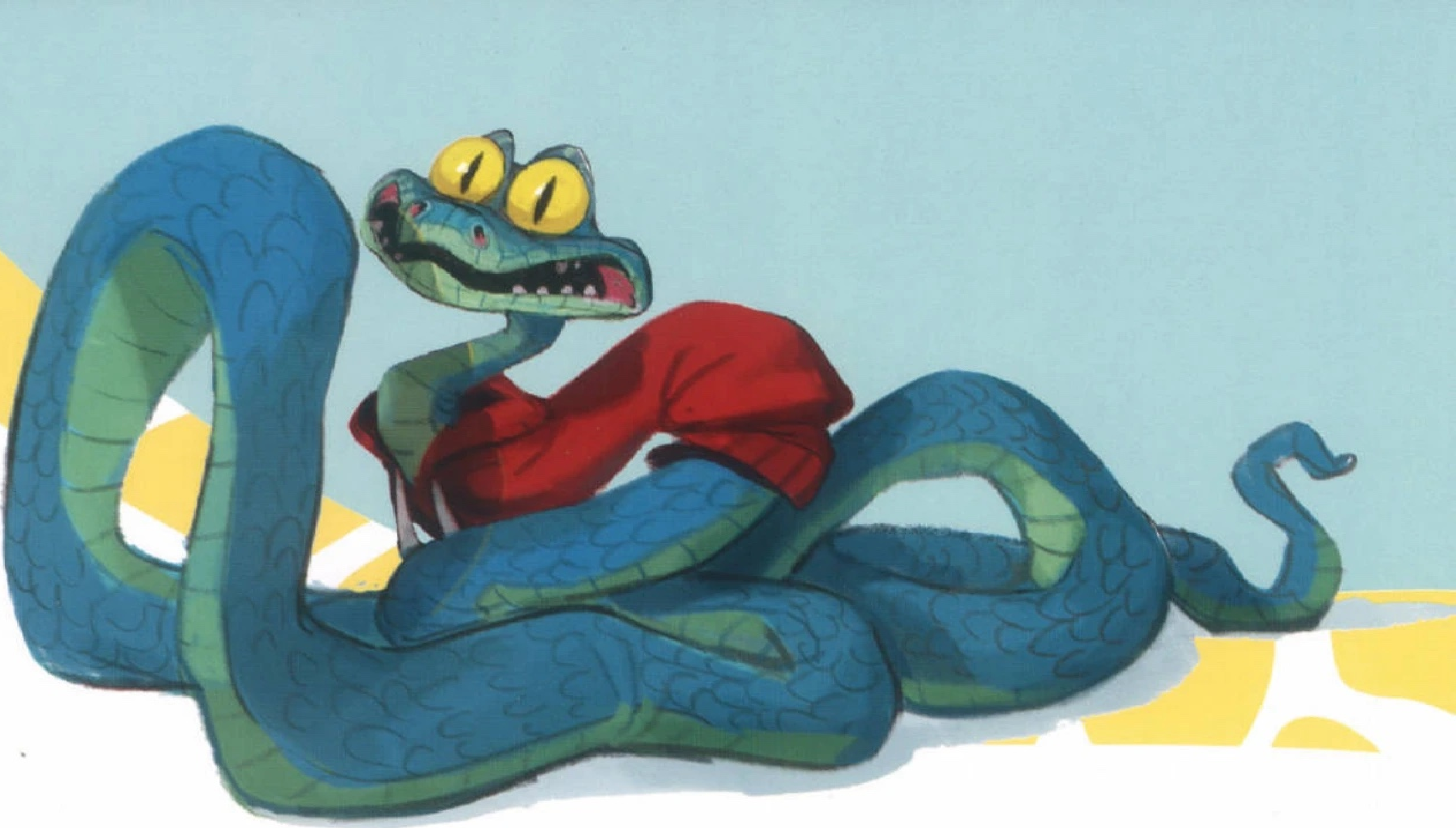
Alena Loftis / digital

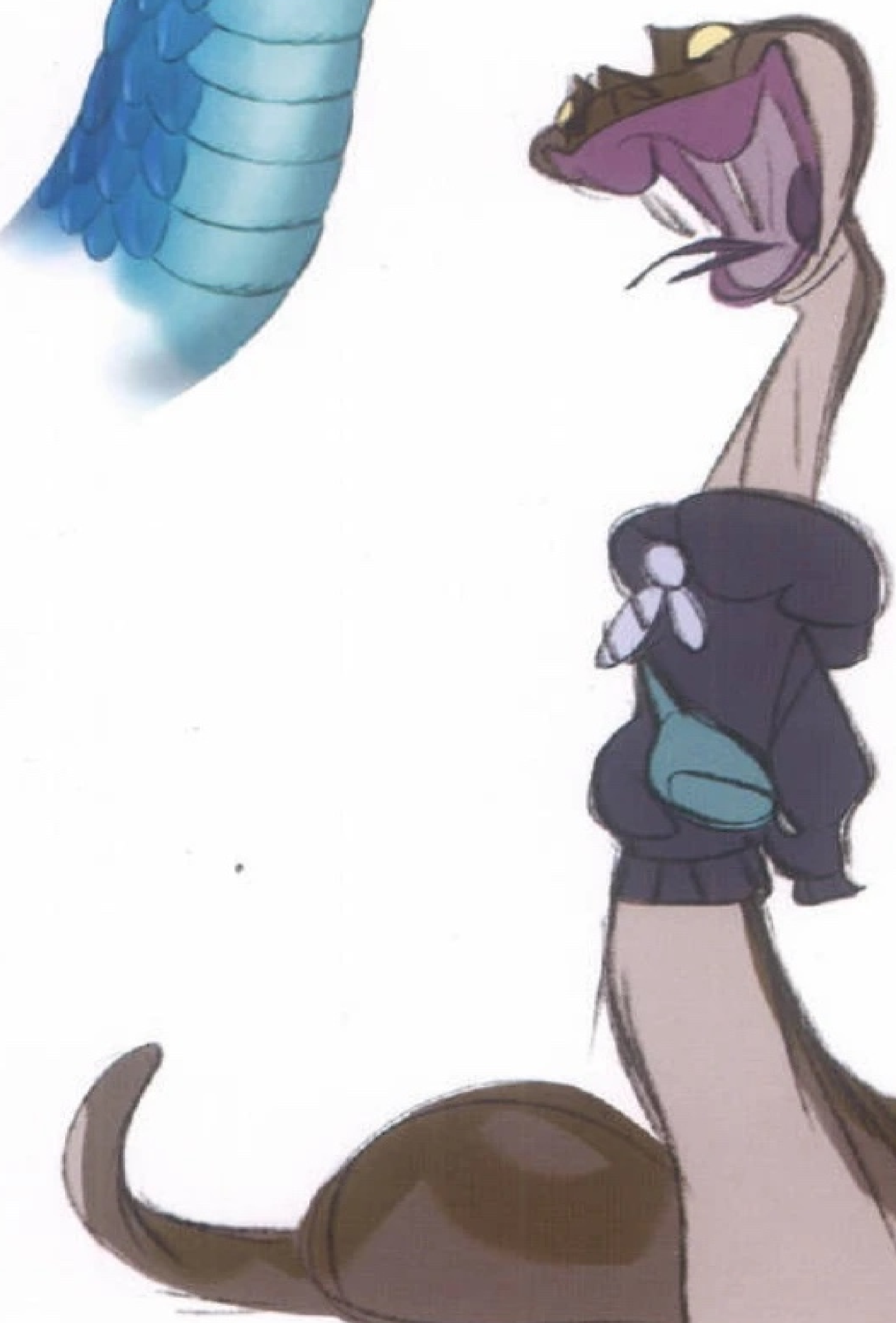


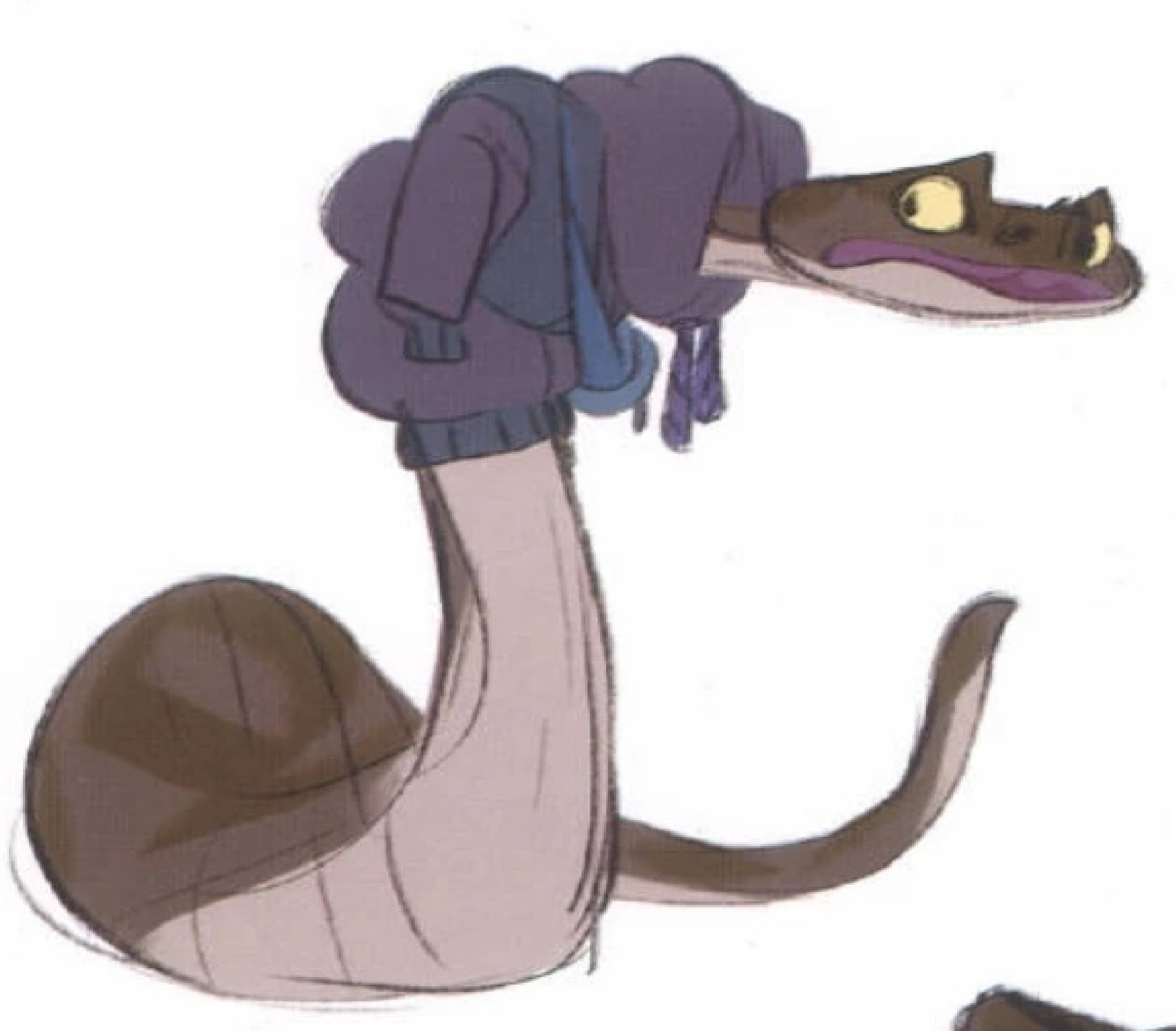
This spread (except where noted): **Sang Jun Lee** / digital



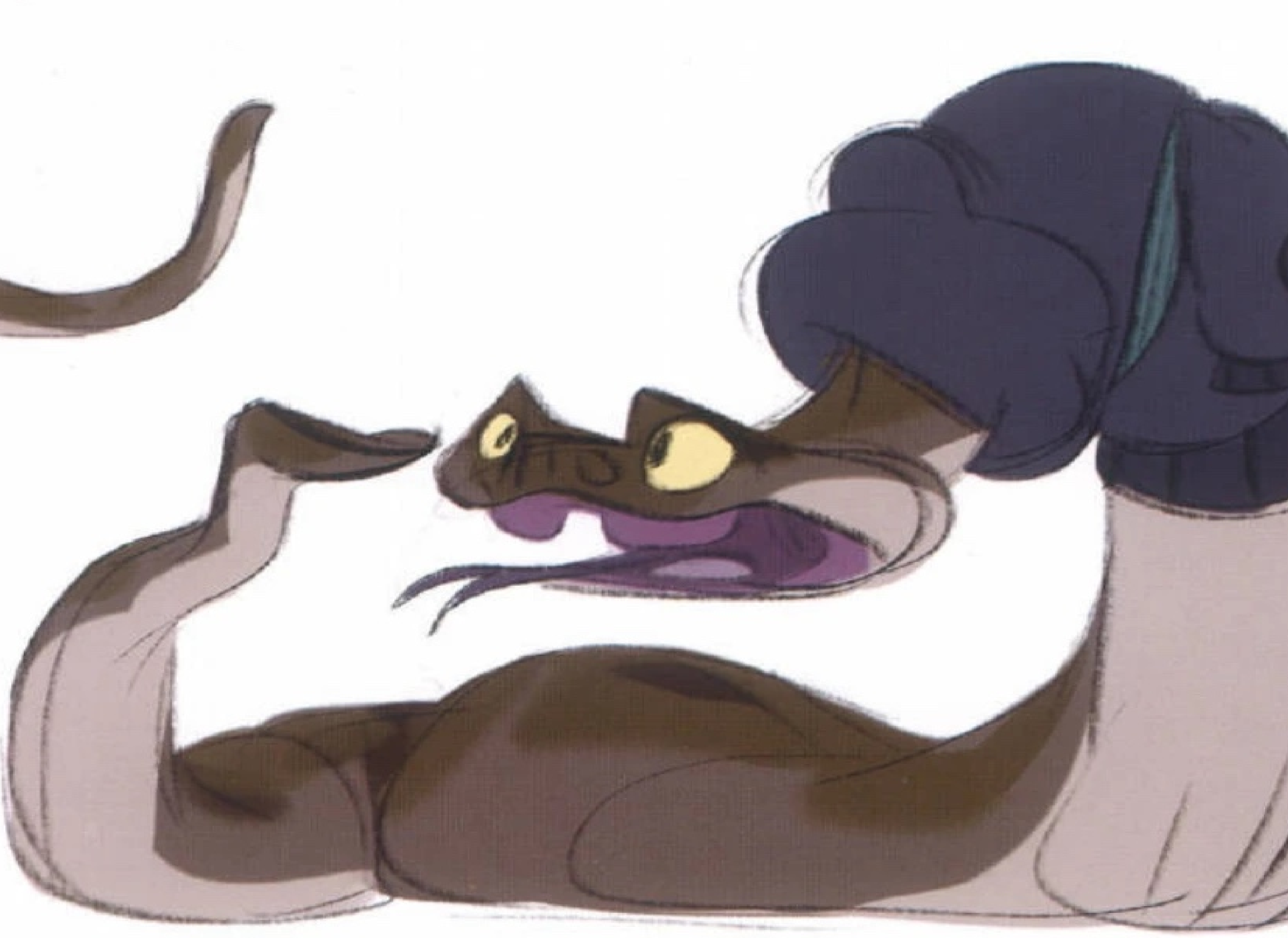
Cory Loftis / digital

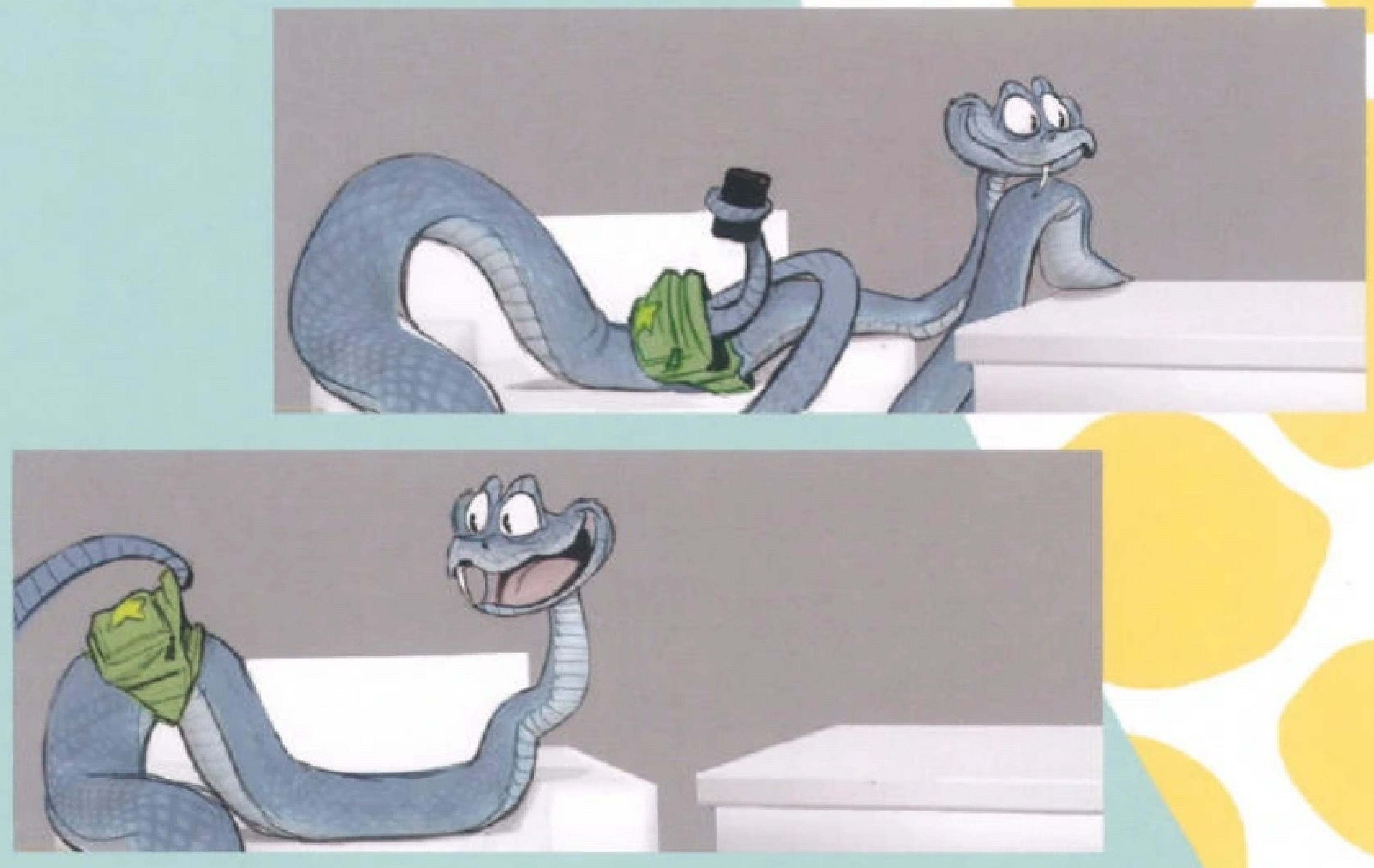


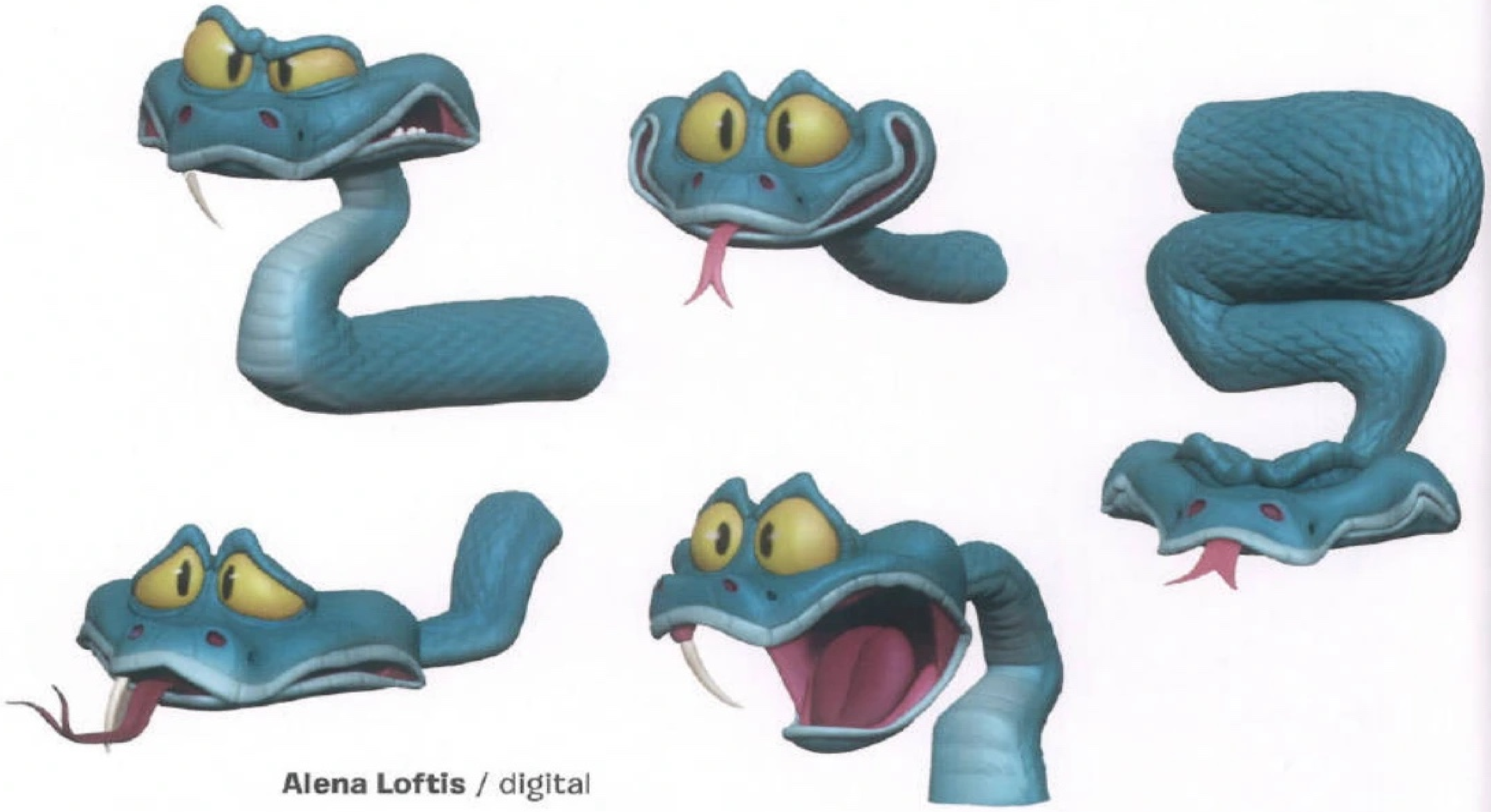




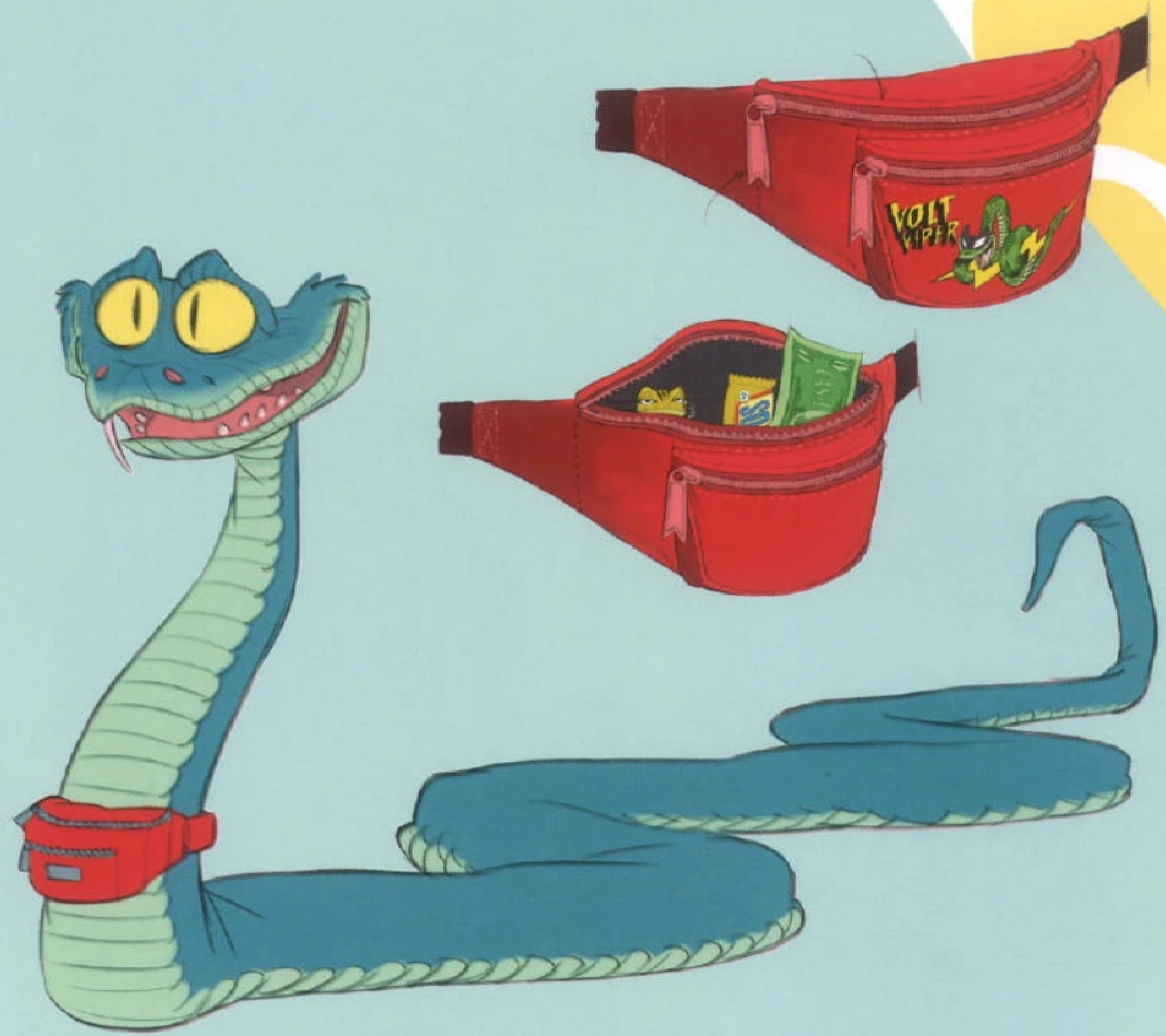
James Woods / digital



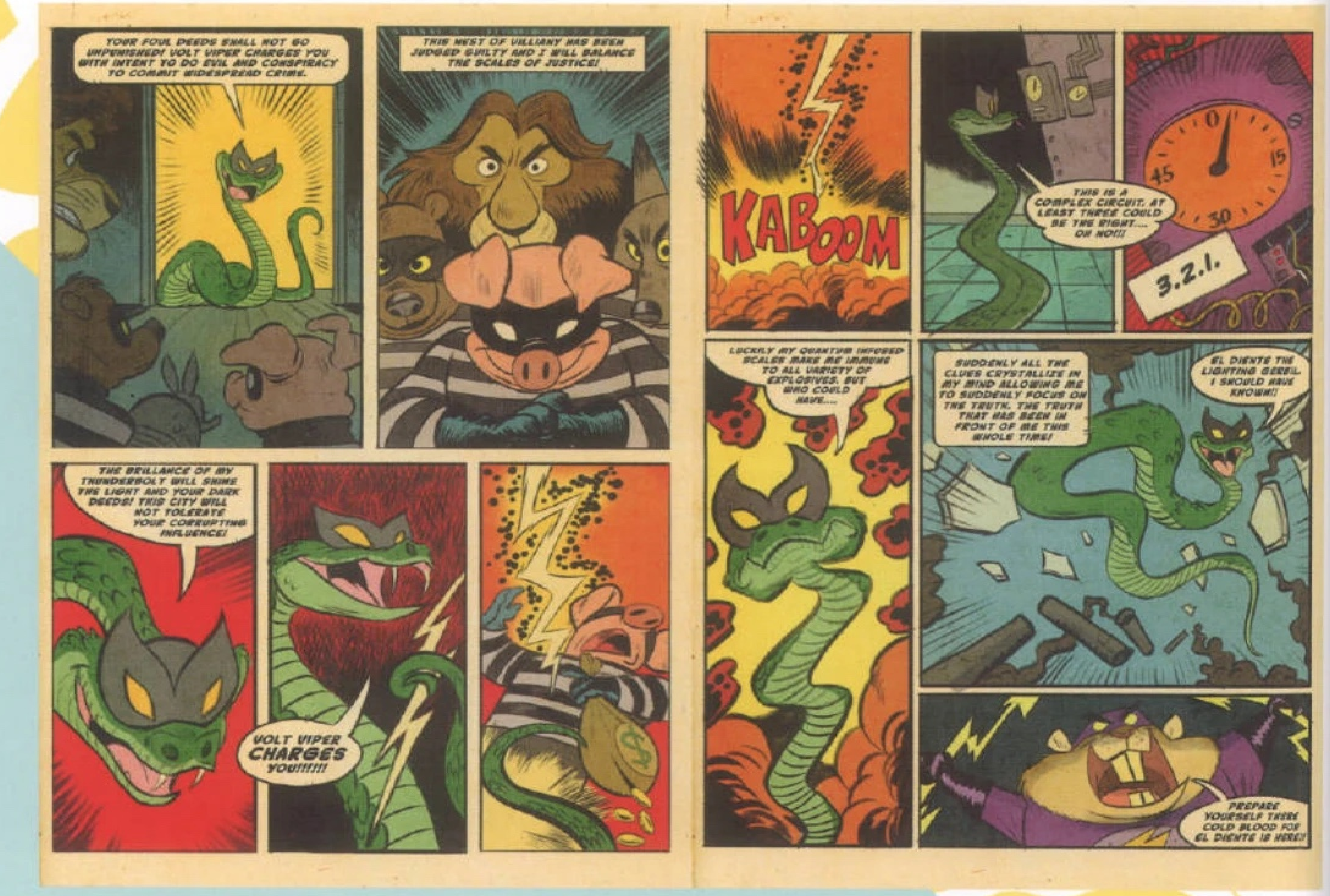




Alena Loftis / digital

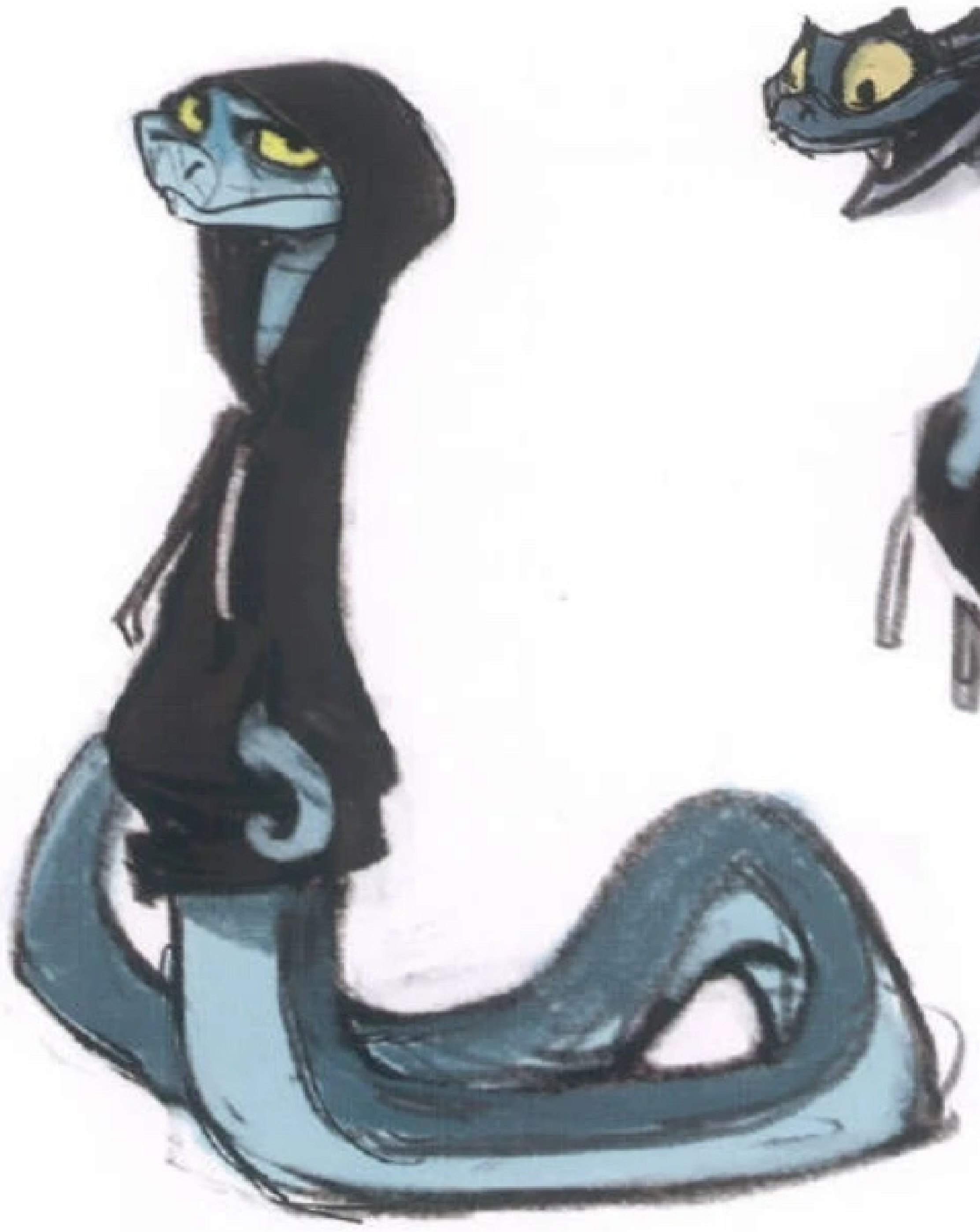


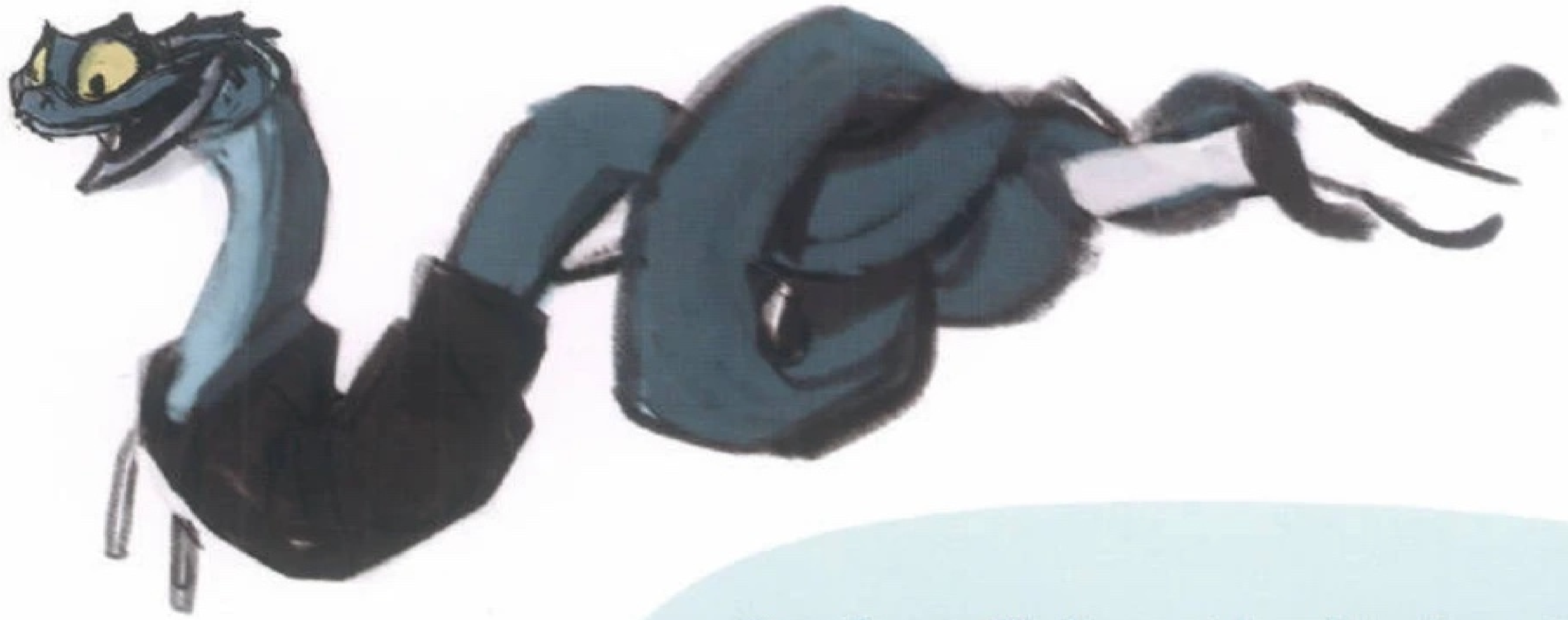
Cory Loftis / digital

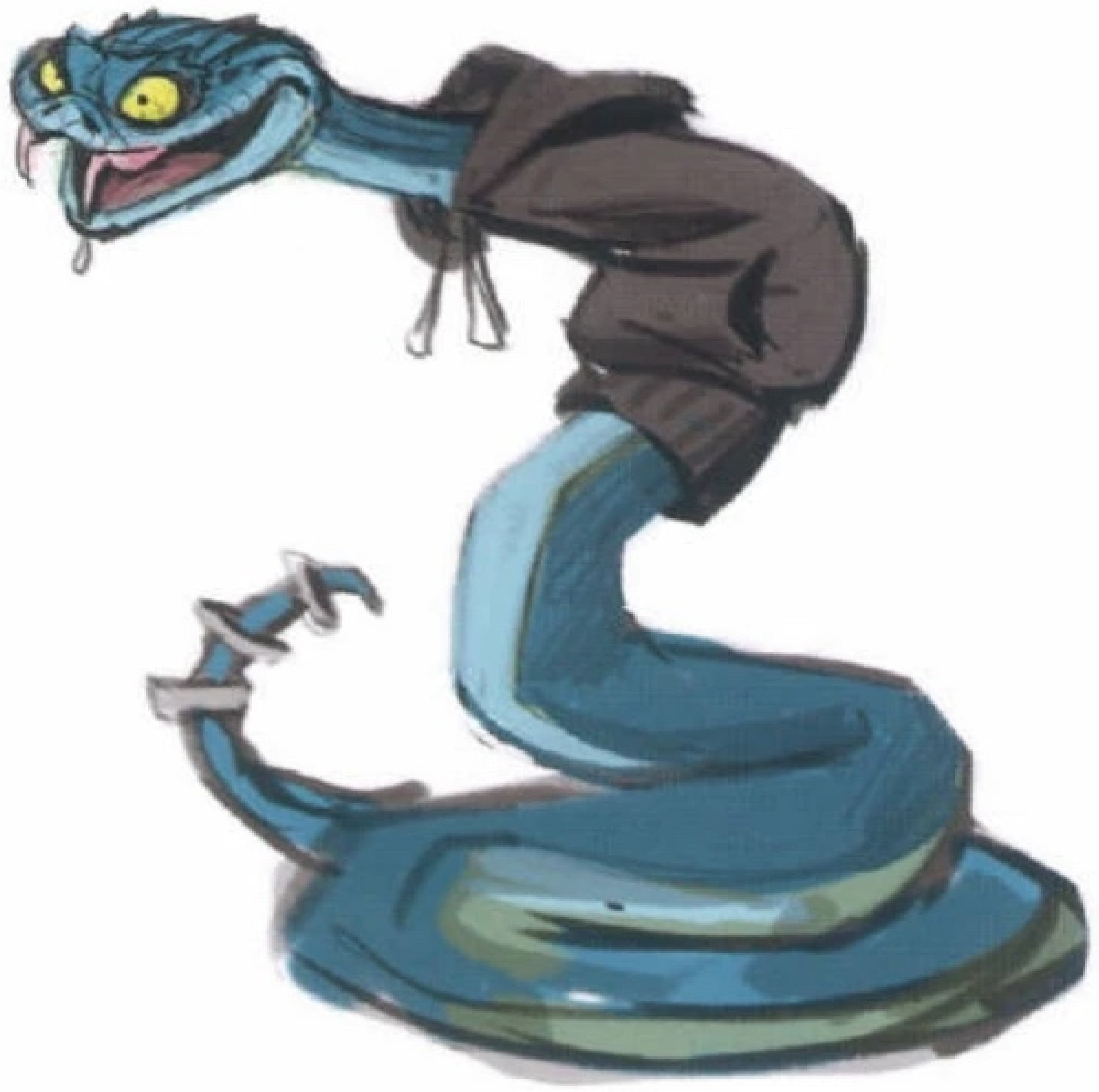

YOUR FOUL DEEDS SHALL NOT GO UNPUNISHED! VOLT VIPER CHARGES YOU WITH INTENT TO DO EVIL AND CONSPIRACY TO COMMIT WIDESPREAD CRIME.
THIS NEST OF VILLIANY HAS BEEN JUDGED GUILTY AND I WILL BALANCE THE SCALES OF JUSTICE!
THE BRILLANCE OF MY THUNDERBOLT WILL SHINE THE LIGHT AND YOUR DARK DEEDS! THIS CITY WILL NOT TOLERATE YOUR CORRUPTING INFLUENCE!
VOLT VIPER CHARGES YOU!!!!!!!
KABOOM
THIS IS A COMPLEX CIRCUIT. AT LEAST THREE COULD BE THE RIGHT.... OH NO!!!
0
15
30
45
3.2.1.
LUCKILY MY QUANTUM INFUSED SCALES MAKE ME IMMUNE TO ALL VARIETY OF EXPLOSIVES. BUT WHO COULD HAVE....
SUDDENLY ALL THE CLUES CRYSTALLIZE IN MY MIND ALLOWING ME TO SUDDENLY FOCUS ON THE TRUTH. THE TRUTH THAT HAS BEEN IN FRONT OF ME THIS WHOLE TIME!
EL DIENTE THE LIGHTING GERBIL. I SHOULD HAVE KNOWN!!
PREPARE YOURSELF THERE COLD BLOOD FOR EL DIENTE IS HERE!!

Cory Loftis / digital

This spread (except where noted): **Sang Jun Lee** / digital

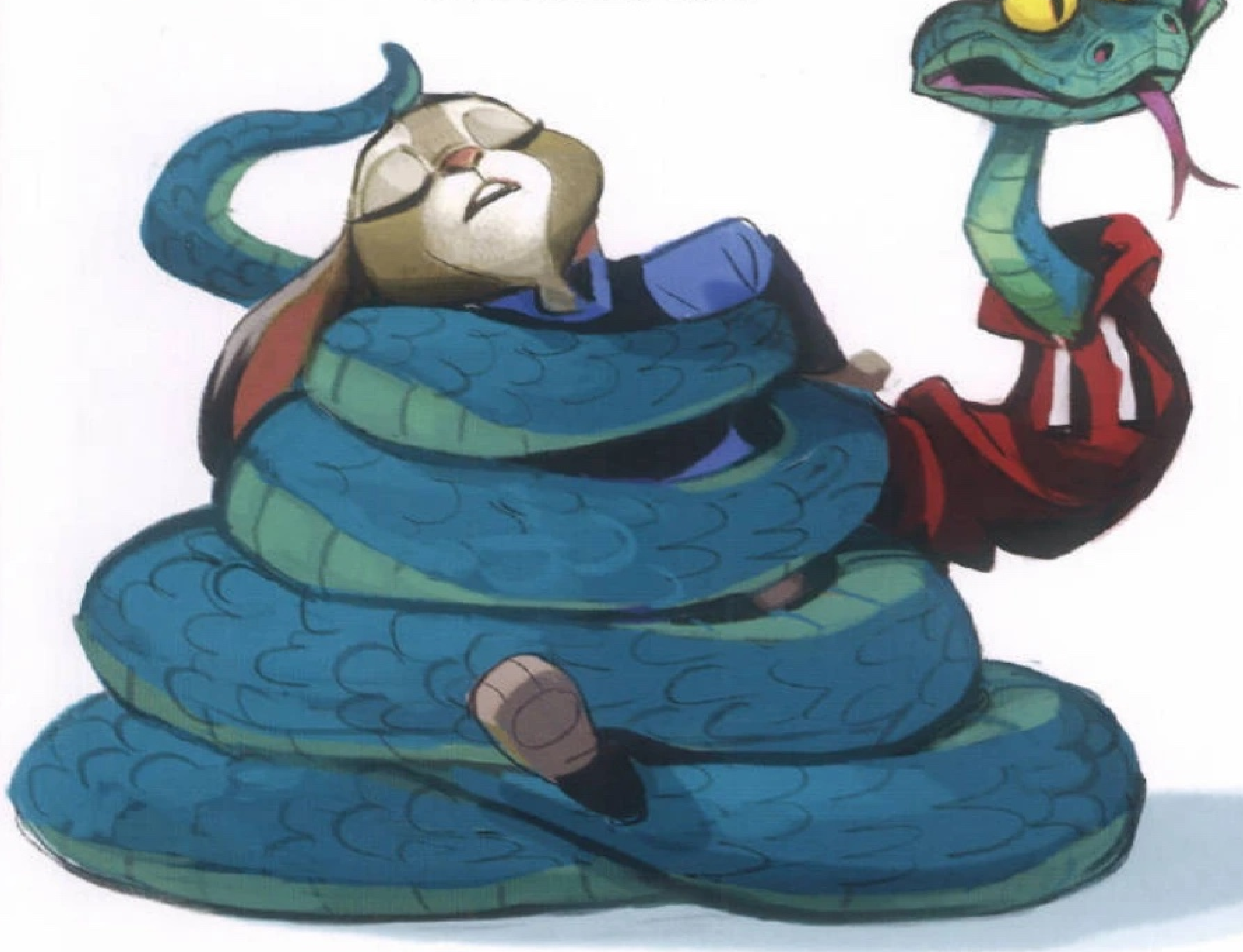


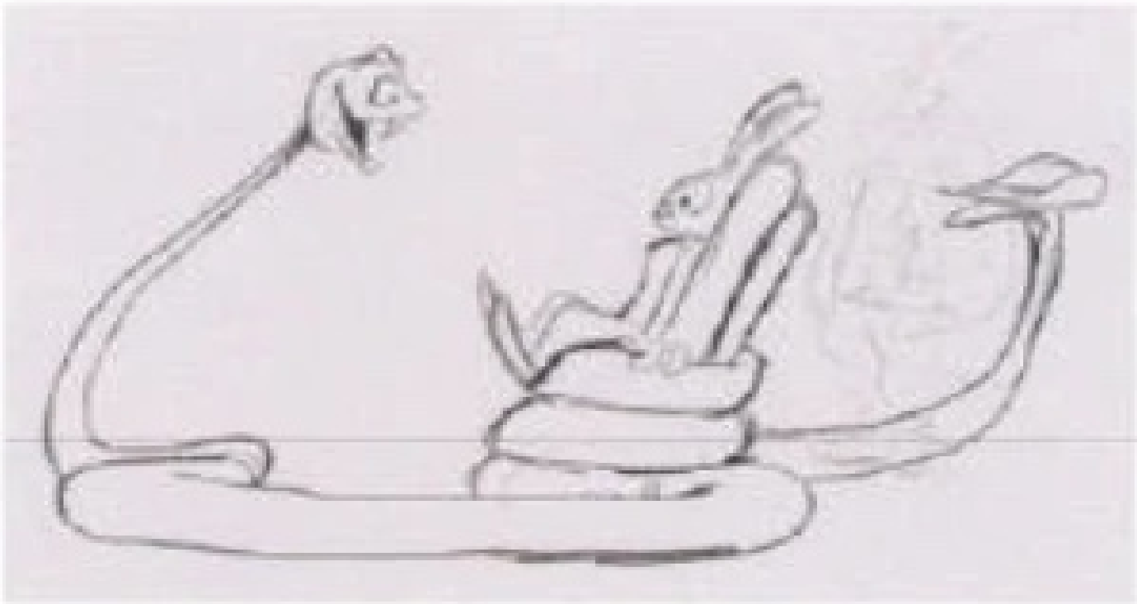




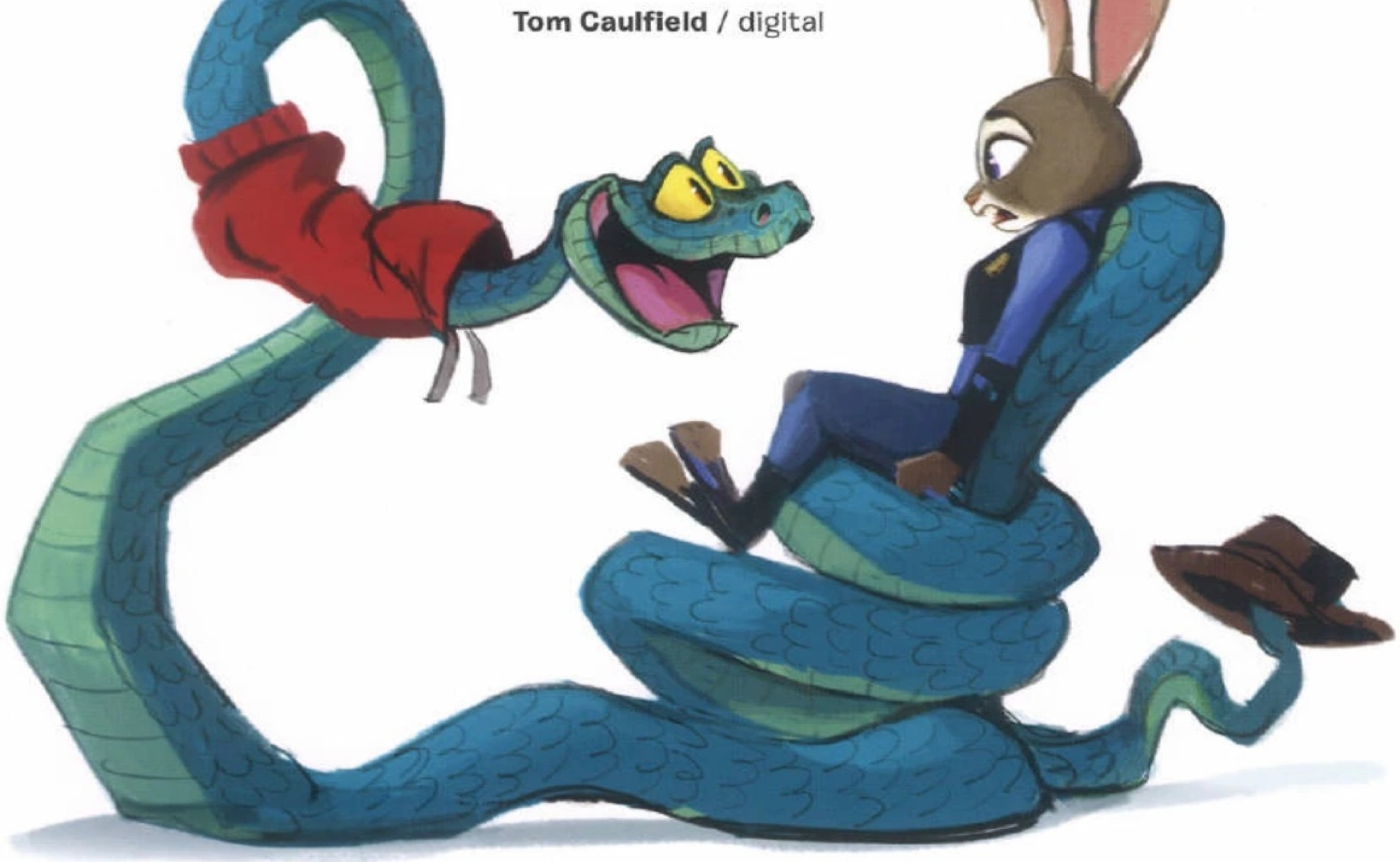
Gary is our film's most lovable character. He's far more optimistic than Judy is, and that's by design—we wanted to hold up a mirror to her so that she questions her own optimism. All Gary wants is for the world to see snakes differently so his family can return home to Zootopia.
—Jared Bush, Director, Writer, and Chief Creative Officer, Disney Animation

Tom Caulfield / digital

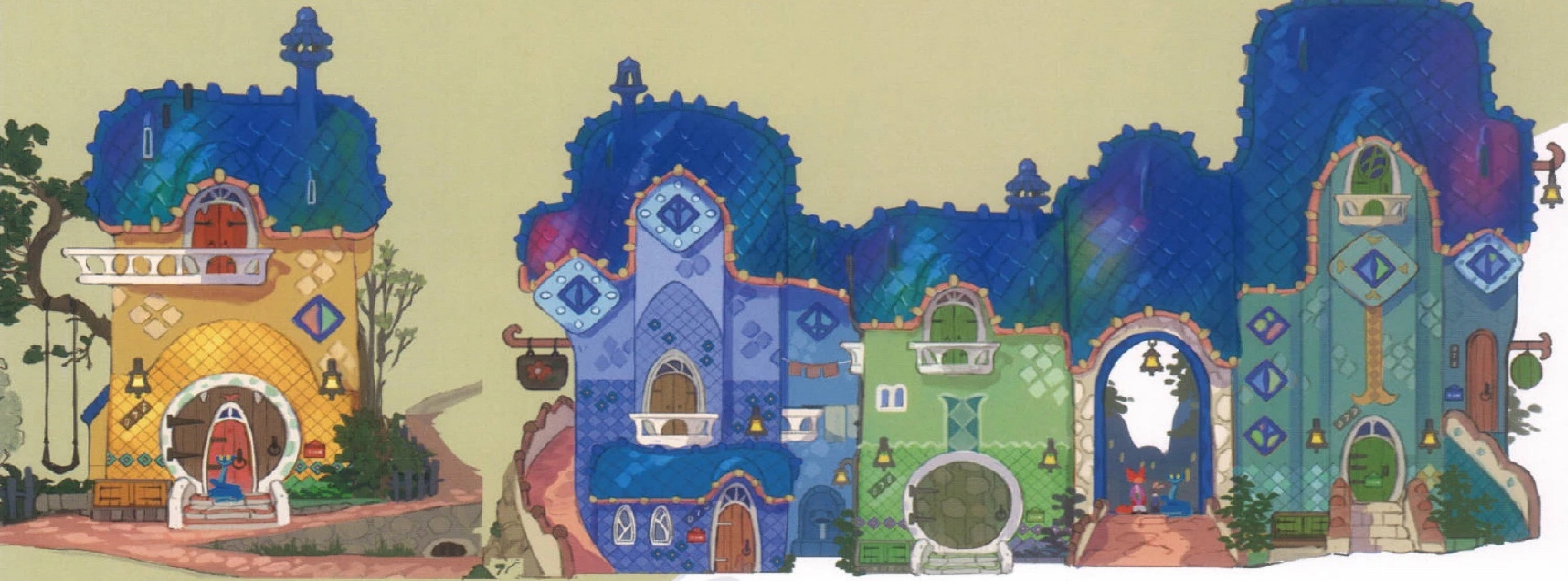


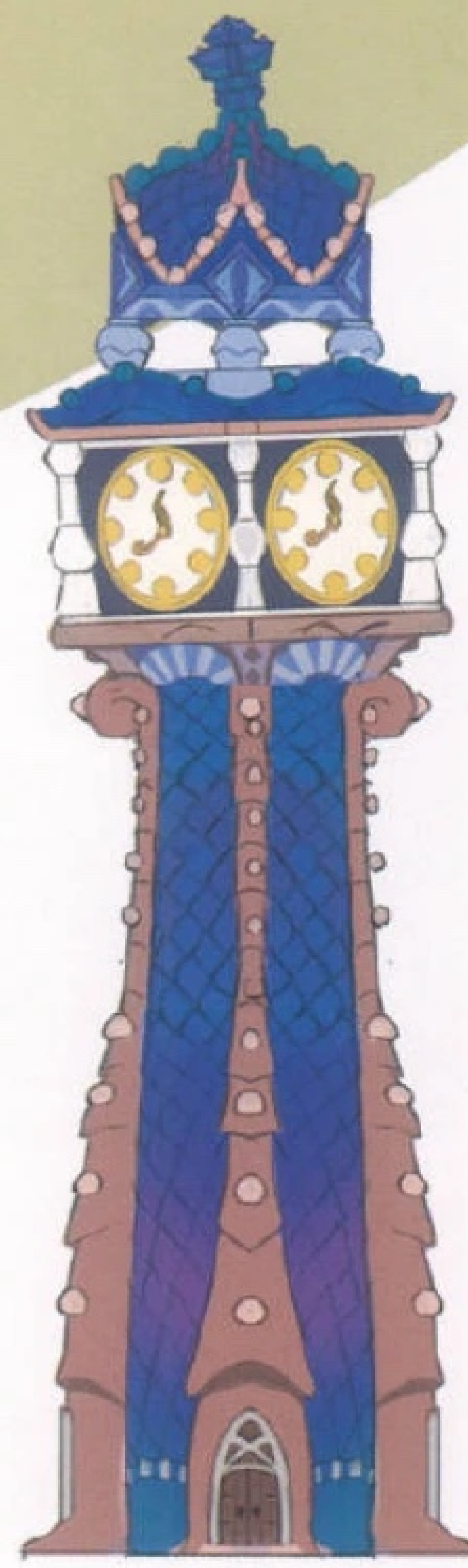


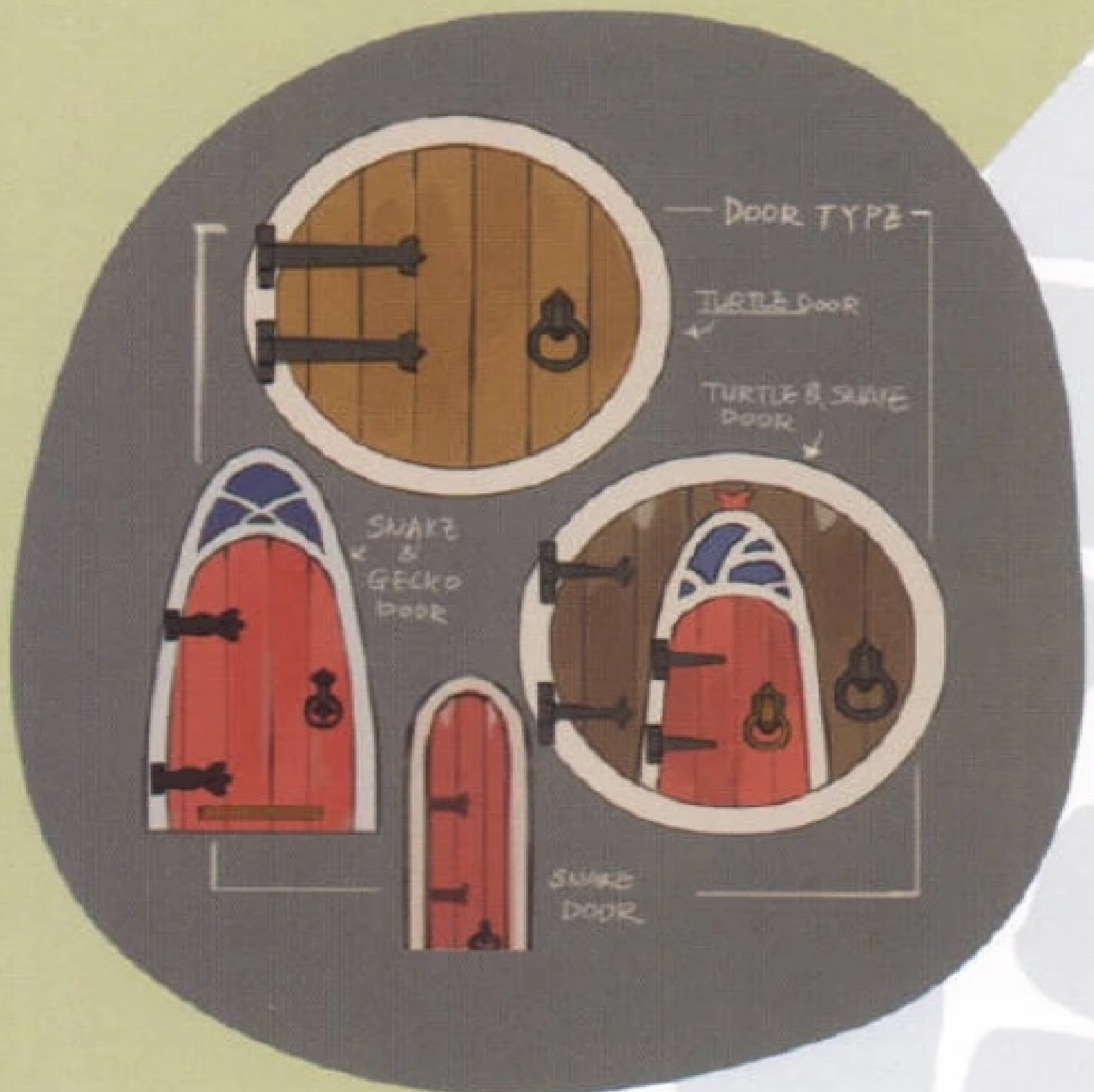
Tom Caulfield / digital

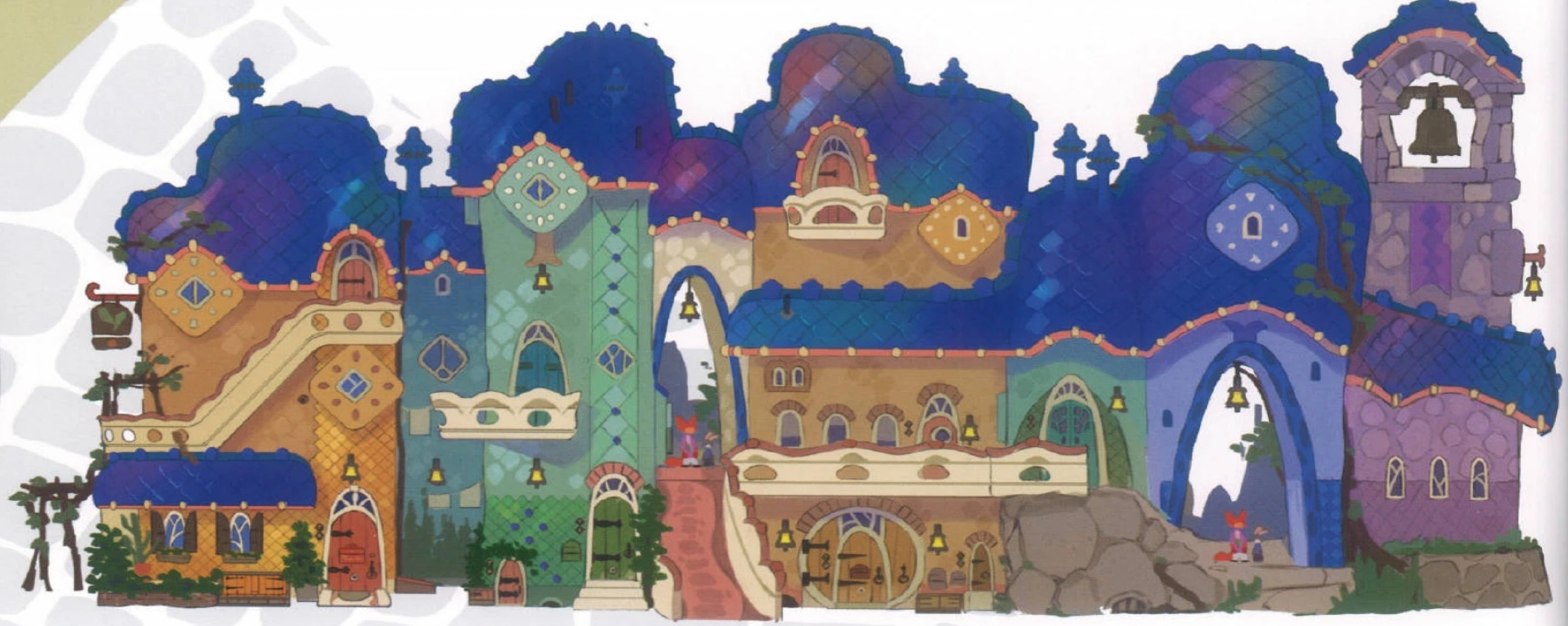


LOST REPTILE DISTRICT

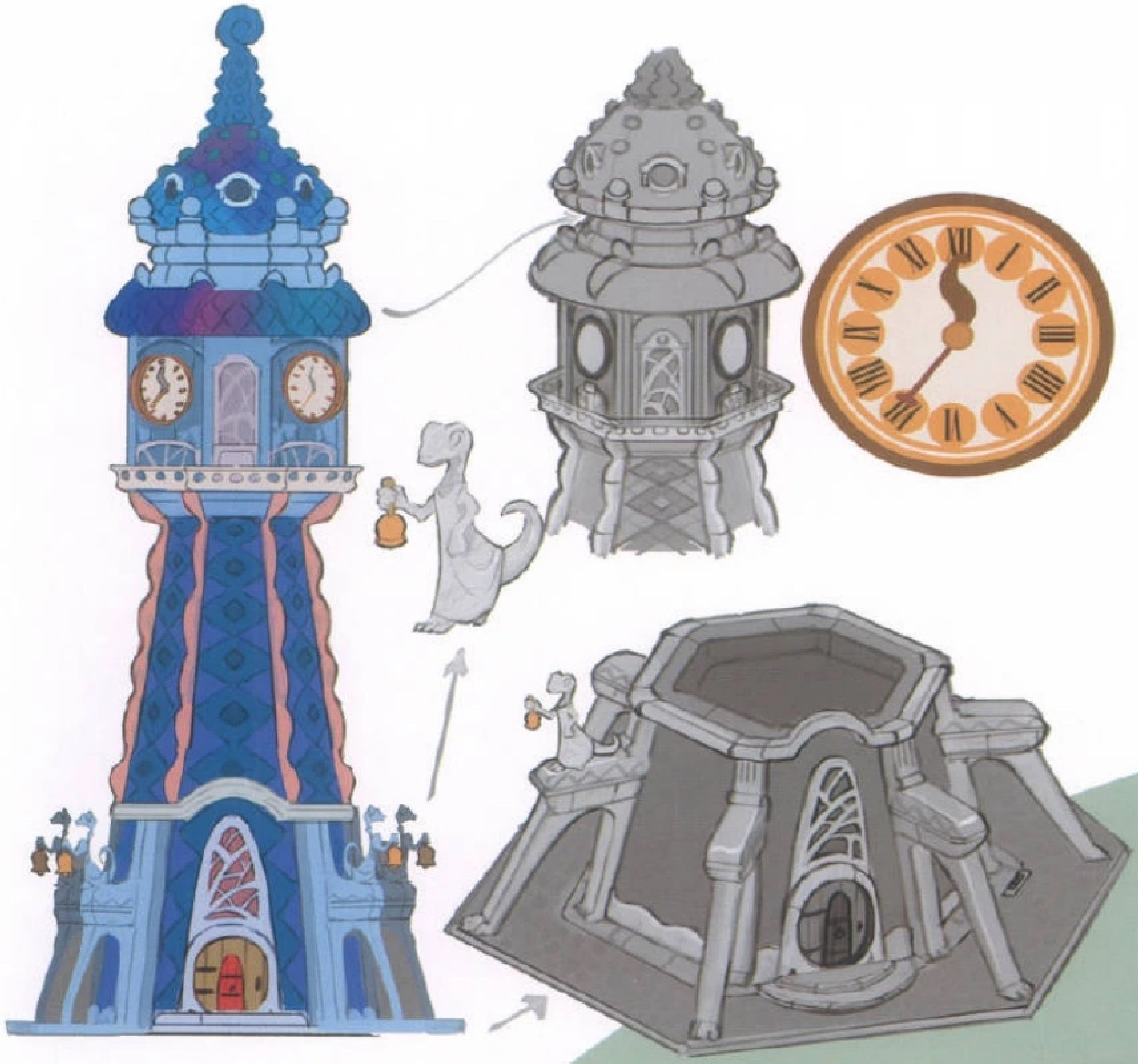


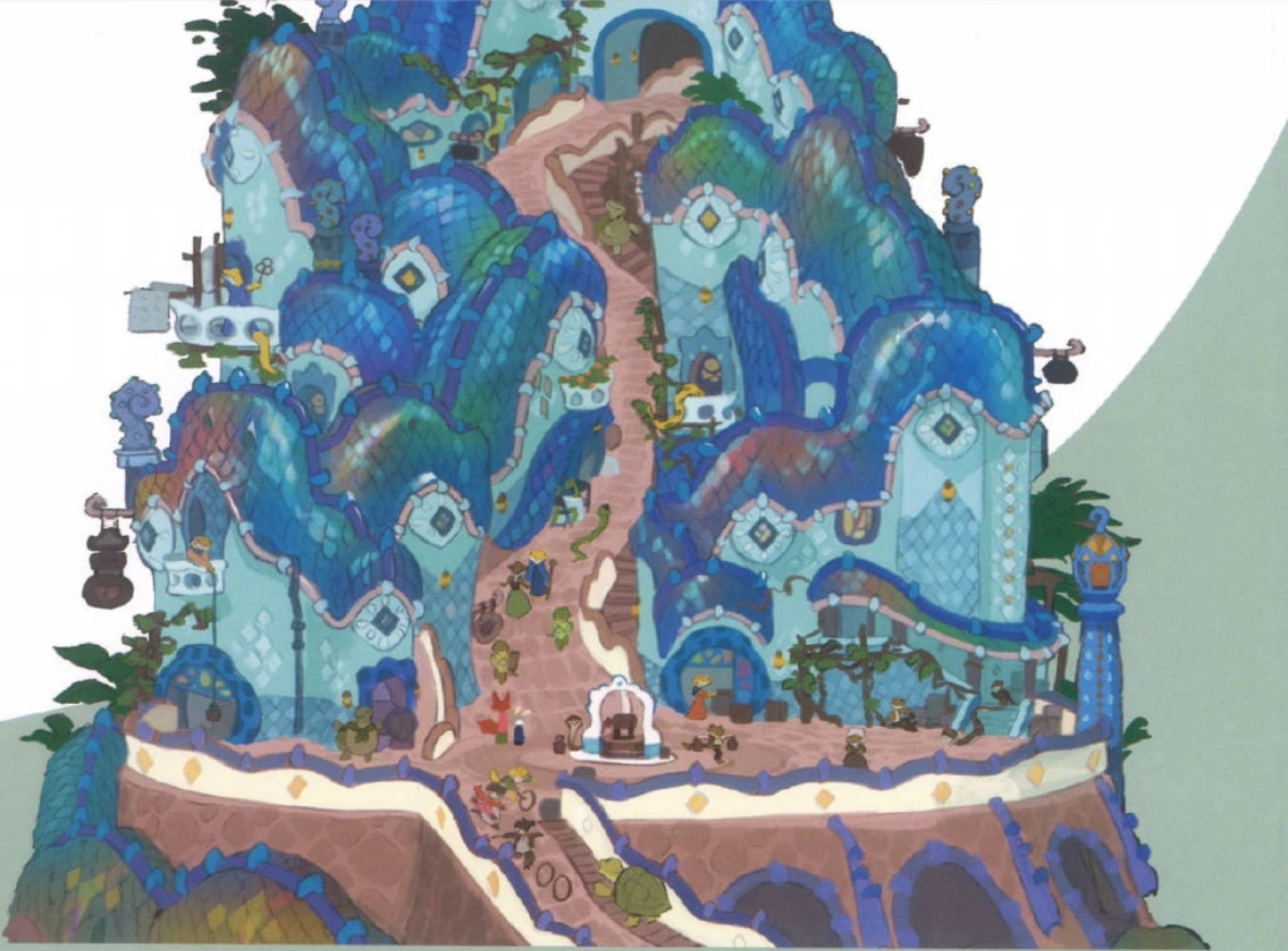



DOOR TYPE
TURTLE DOOR
TURTLE & SNAKE DOOR
SNAKE & GECKO DOOR
SNAKE DOOR

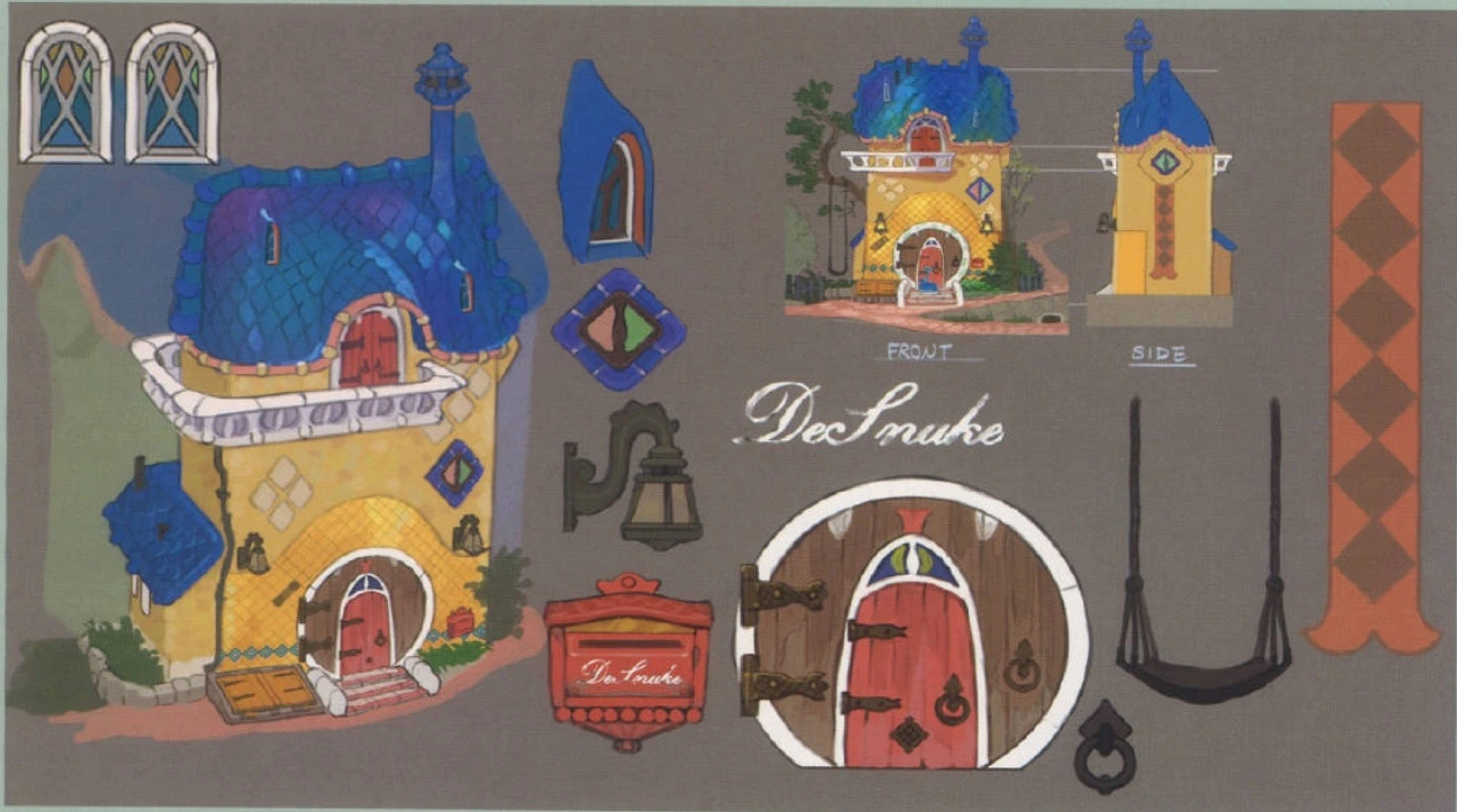


This spread: **Limei Z. Hshieh** / digital





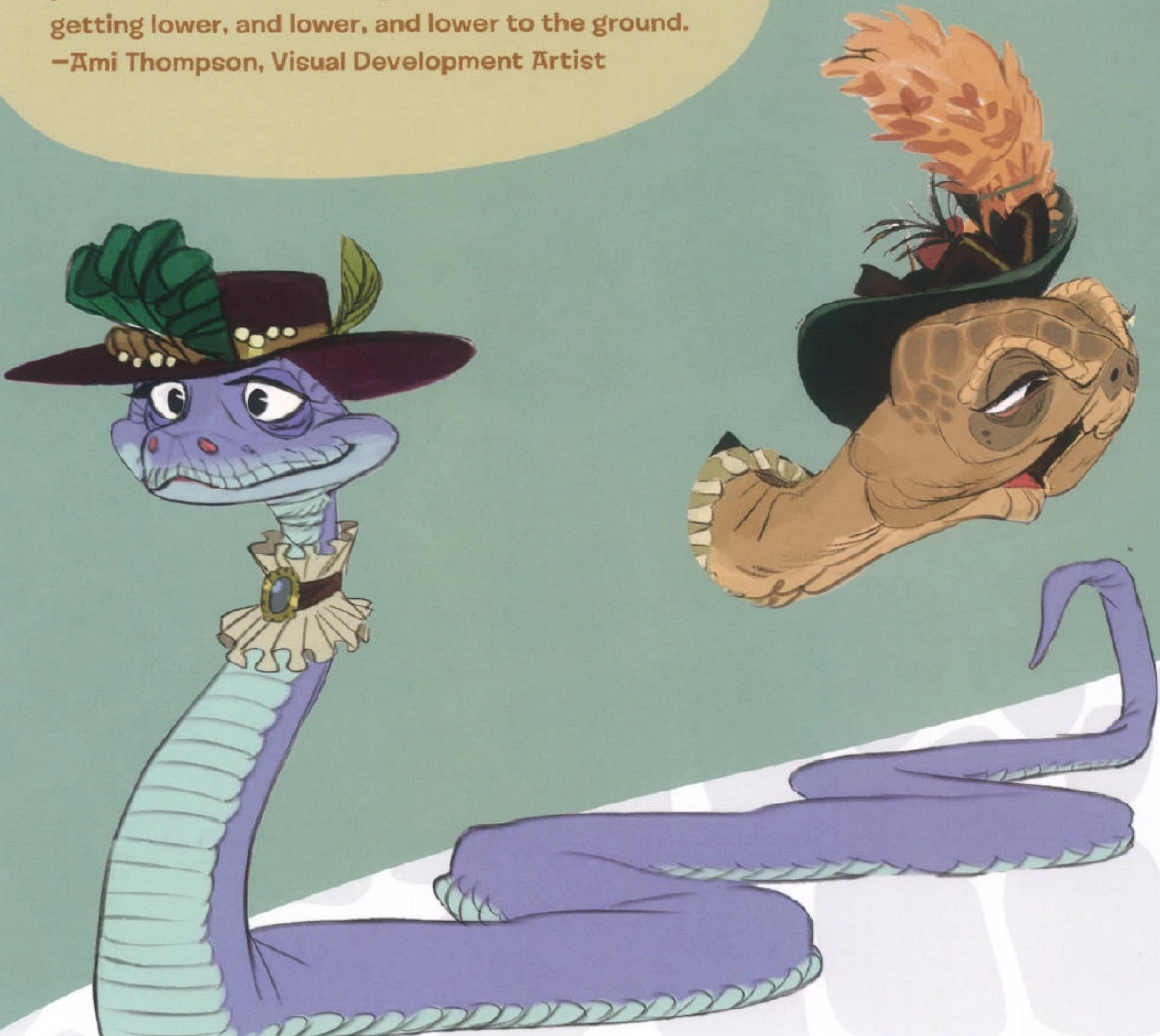
We wanted Reptile Ravine, Zootopia's long-lost reptilian district, to feel really fun, whimsical, and charming. I gave each building its own personality, including a unique color and door, and tied their design together using diamonds patterns and scales motifs. When viewed from above, their rooflines look like one giant snake.
—Limei Z. Hshieh, Art Director, Environments

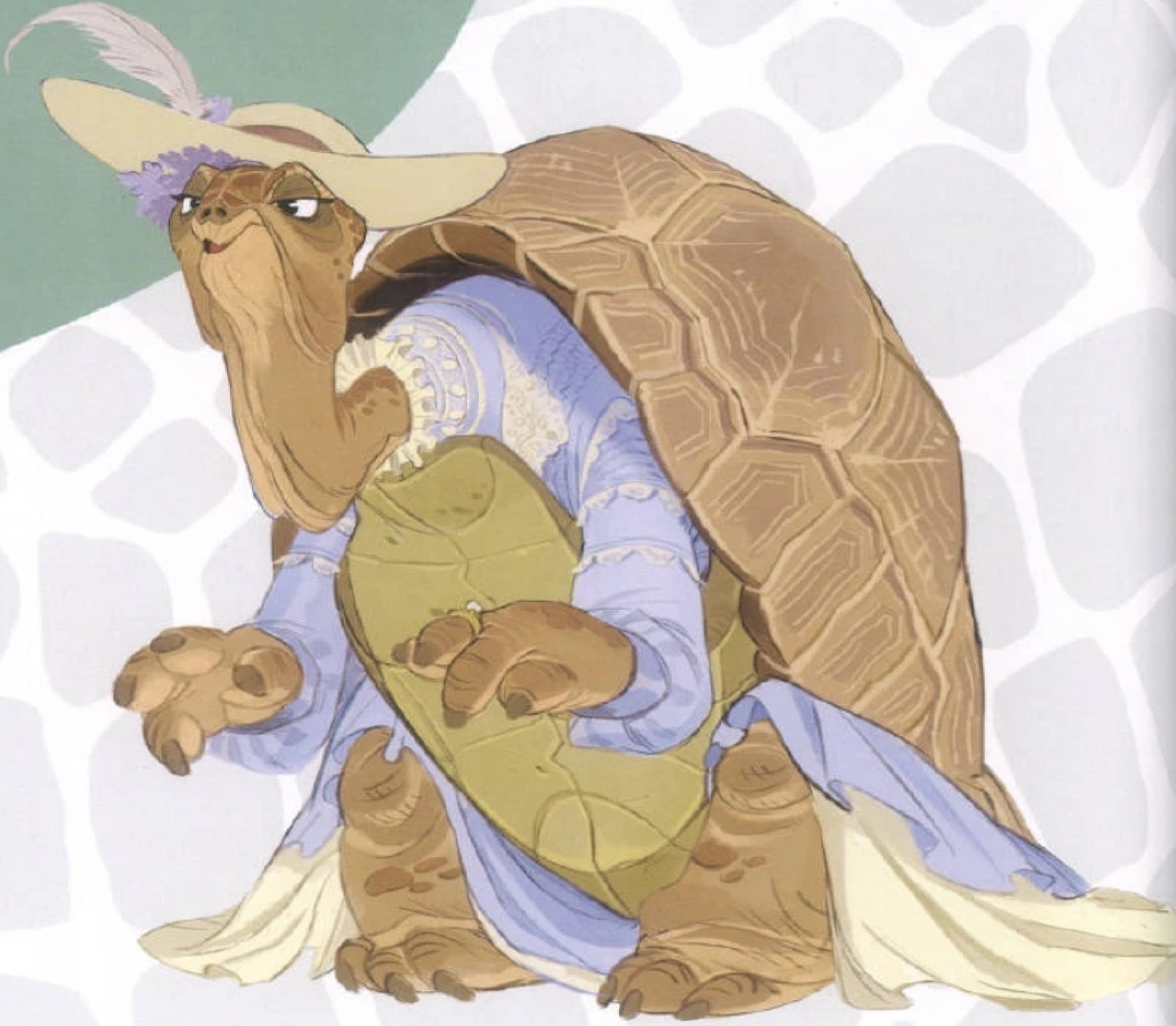


THE FOUNDERS

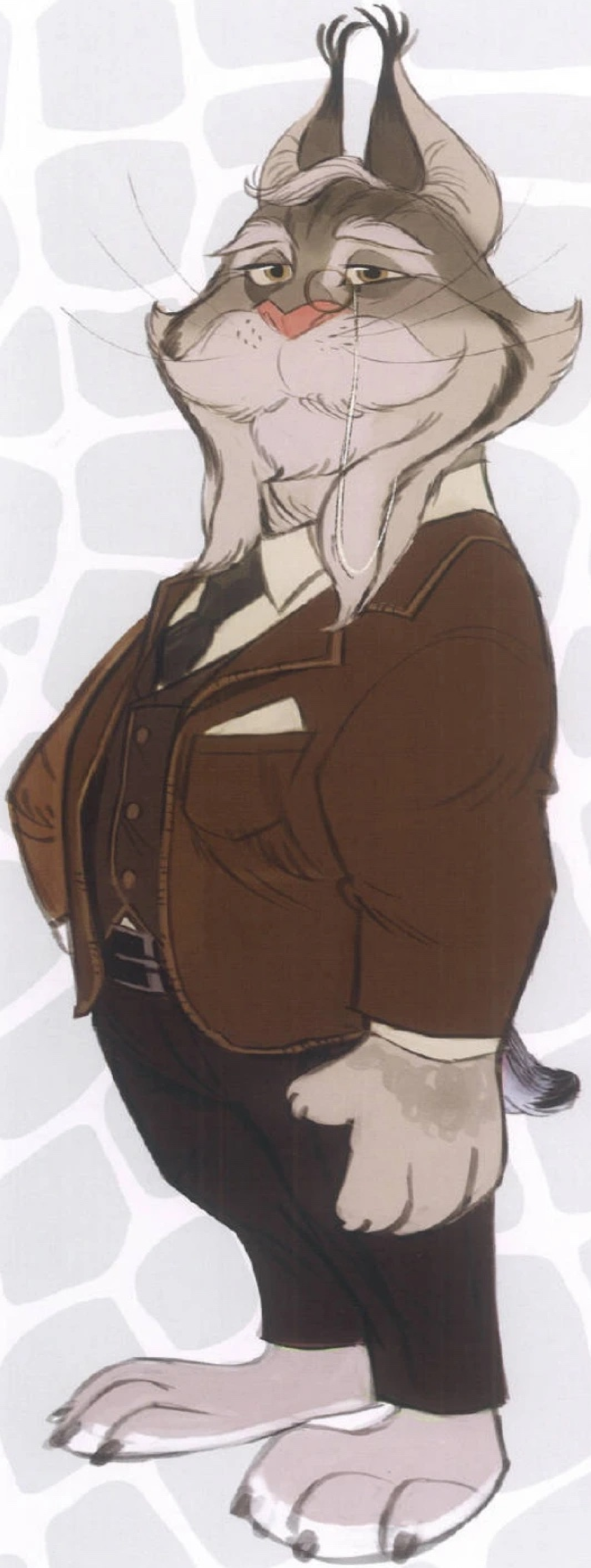
Tor-toise Shelldrick, a tortoise, was one of the founders of Zootopia in an earlier version of the film. She was old—very old—over a hundred years old! As I was drawing her, her posture kept getting lower, and lower, and lower to the ground.
—Ami Thompson, Visual Development Artist

Brandon Lawless / digital

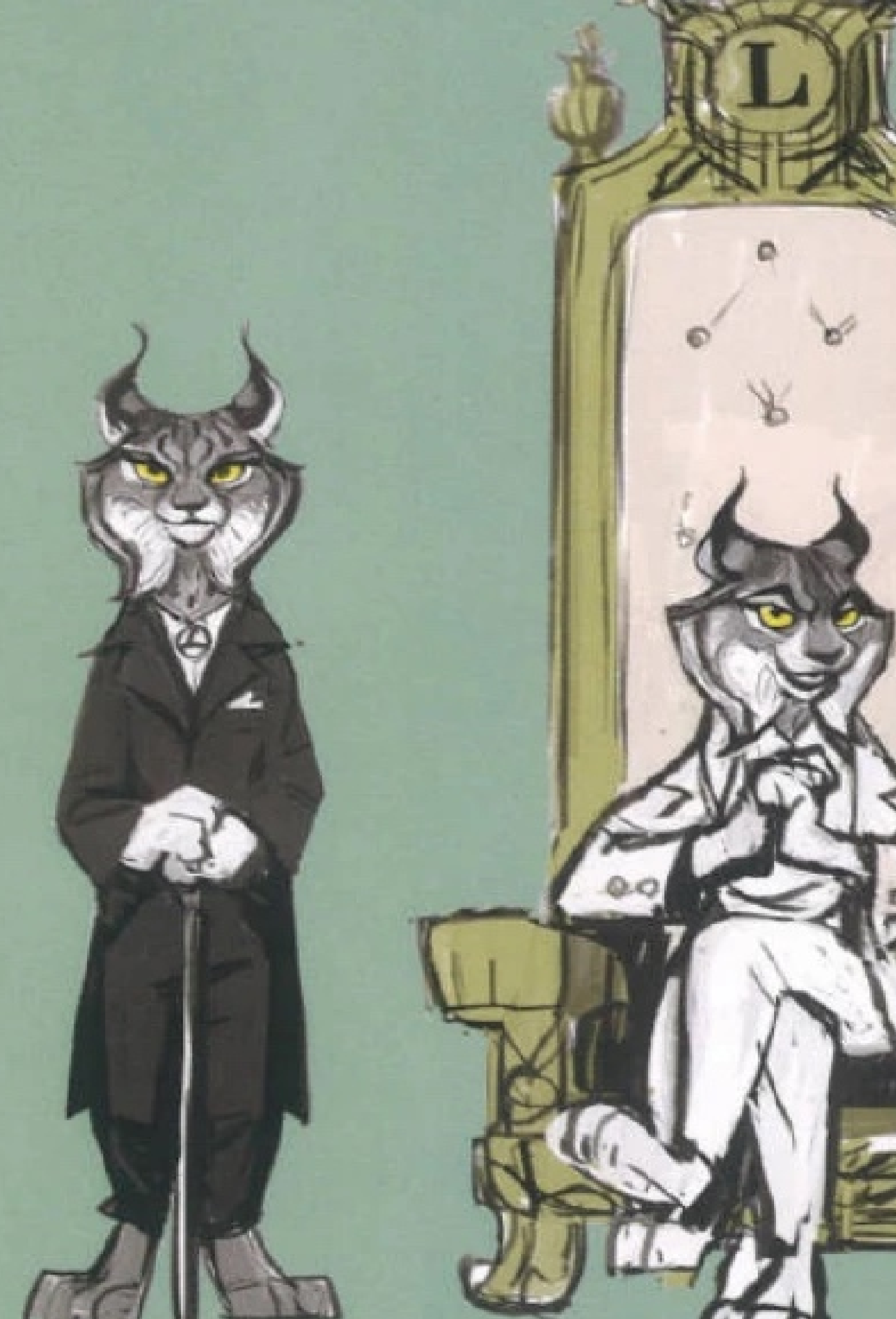




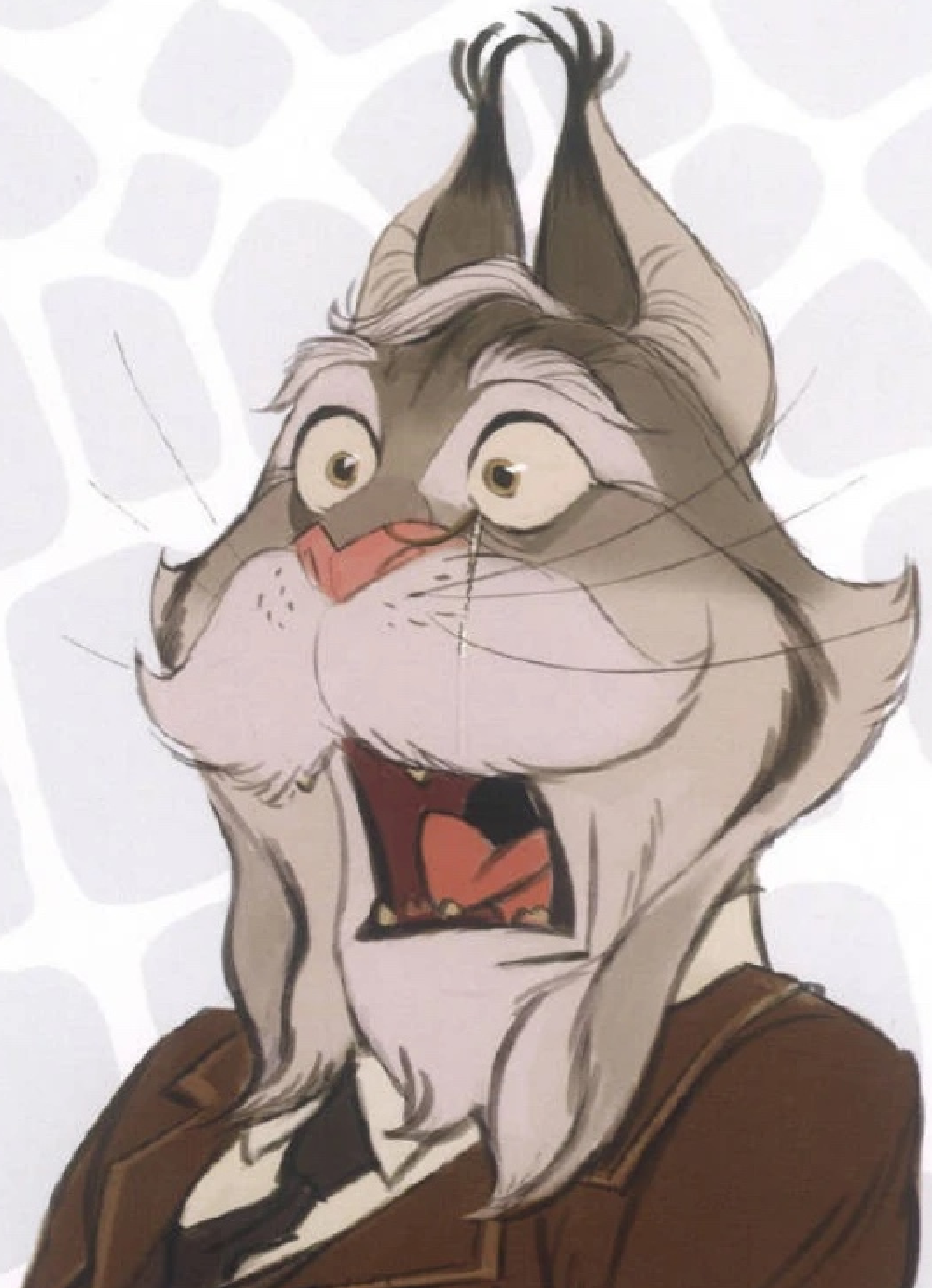
This page (except where noted): **Ami Thompson** / digital

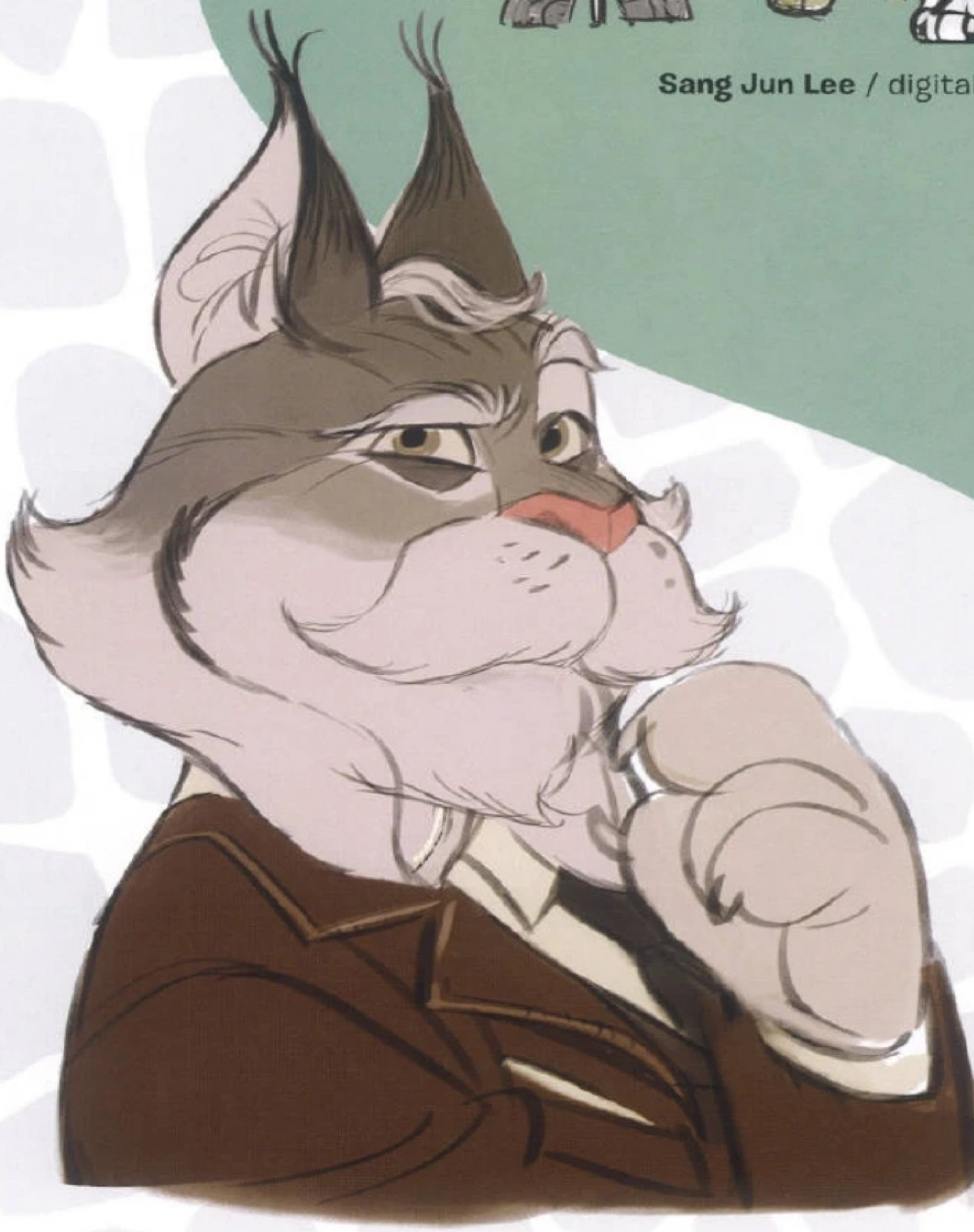


We wanted Ebenezer Lynxley to look like a friendly, old grandfather. Heralded as the founder of Zootopia, he's been an aspirational historical figure to many animals for generations.
—Laurie Au, Associate Producer

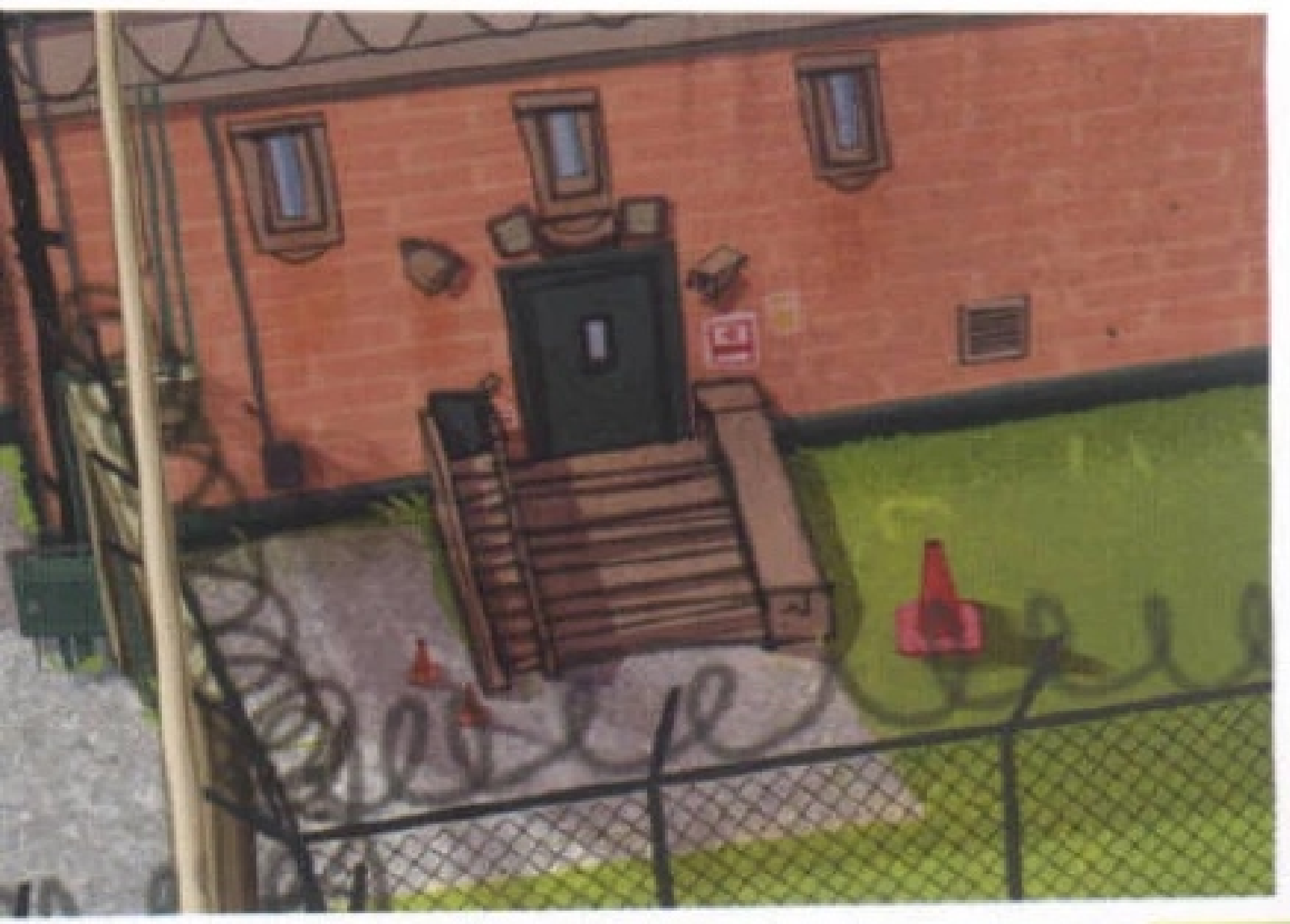


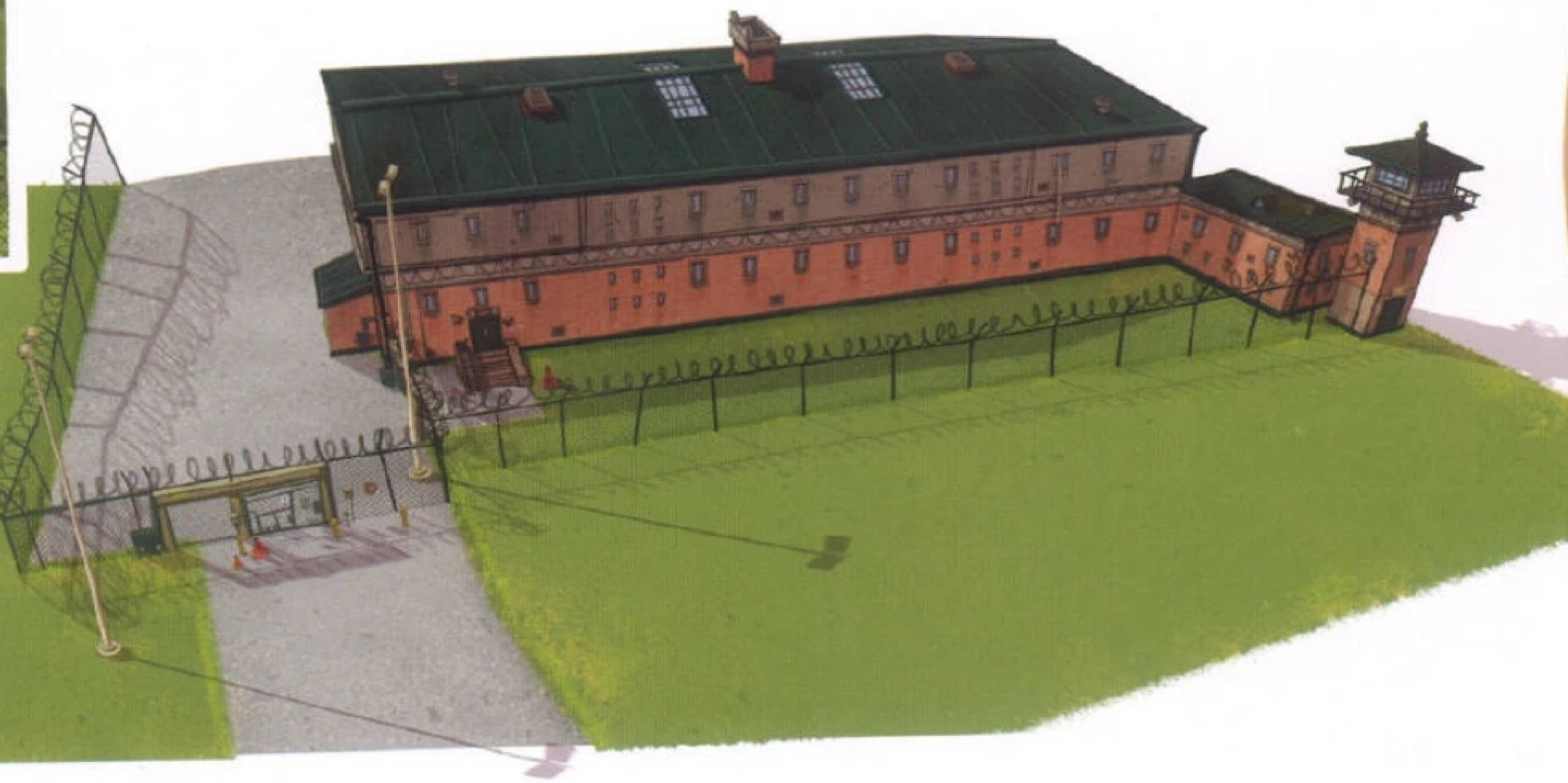
Sang Jun Lee / digital

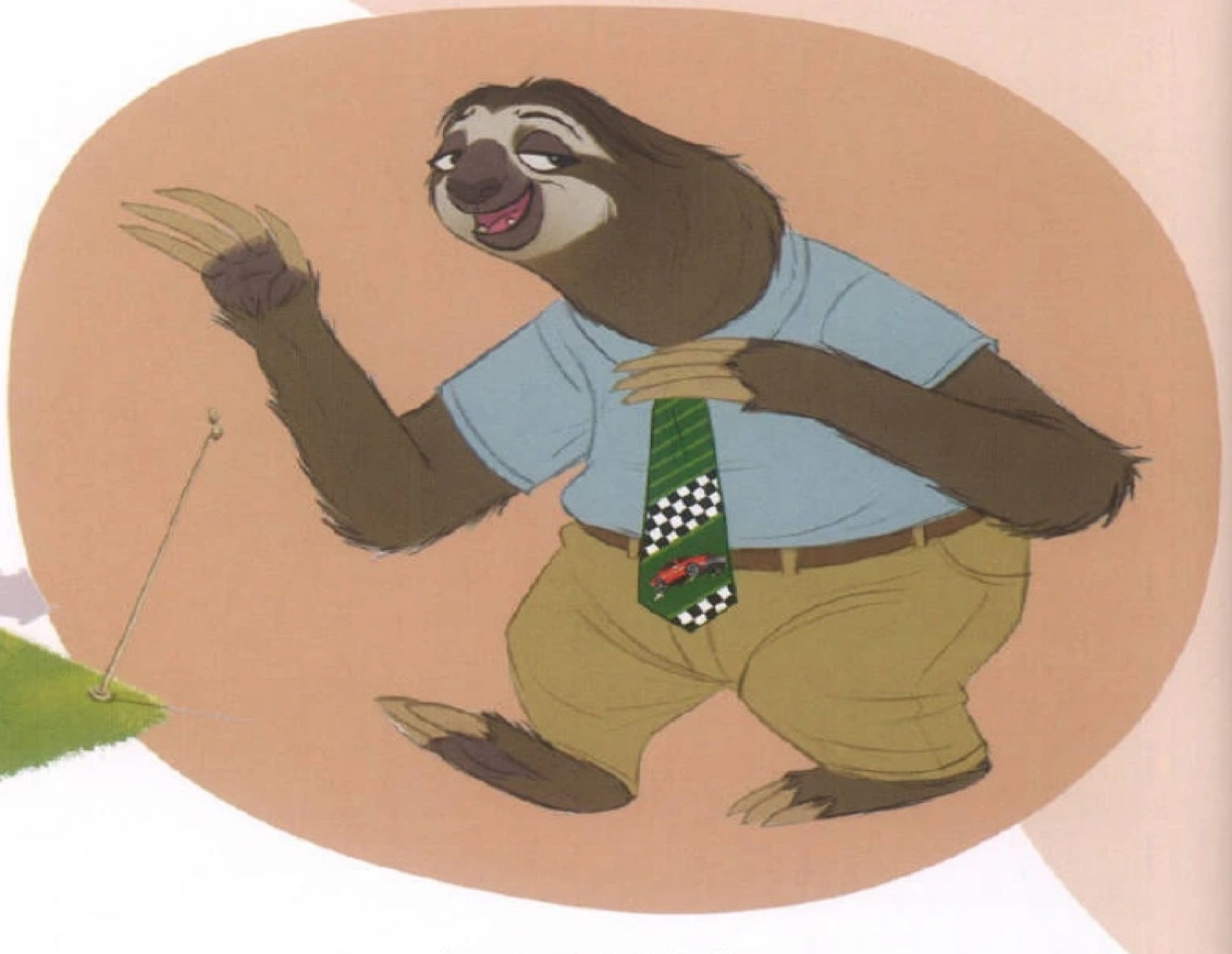




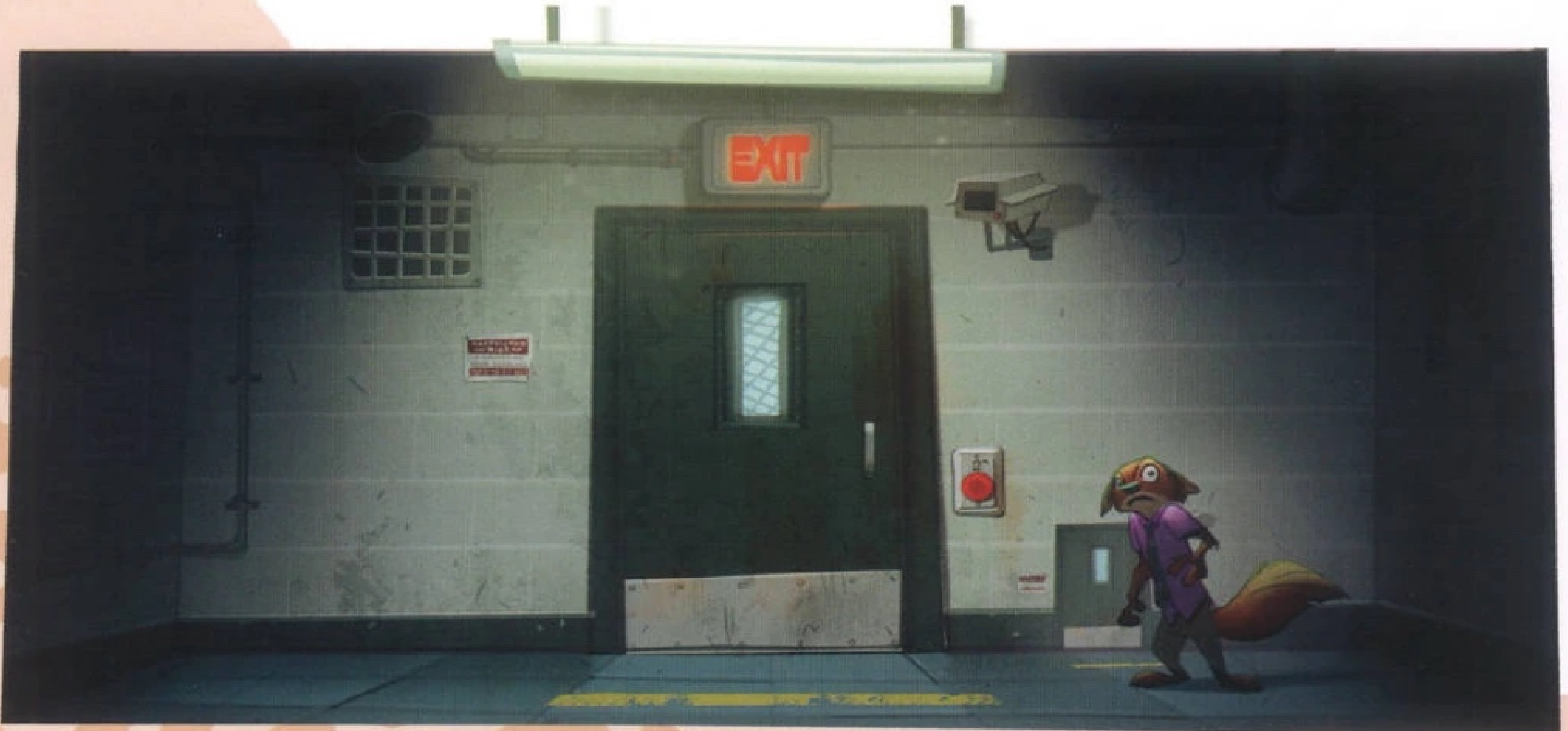
ZOOTOPIA MUNICIPAL JAIL

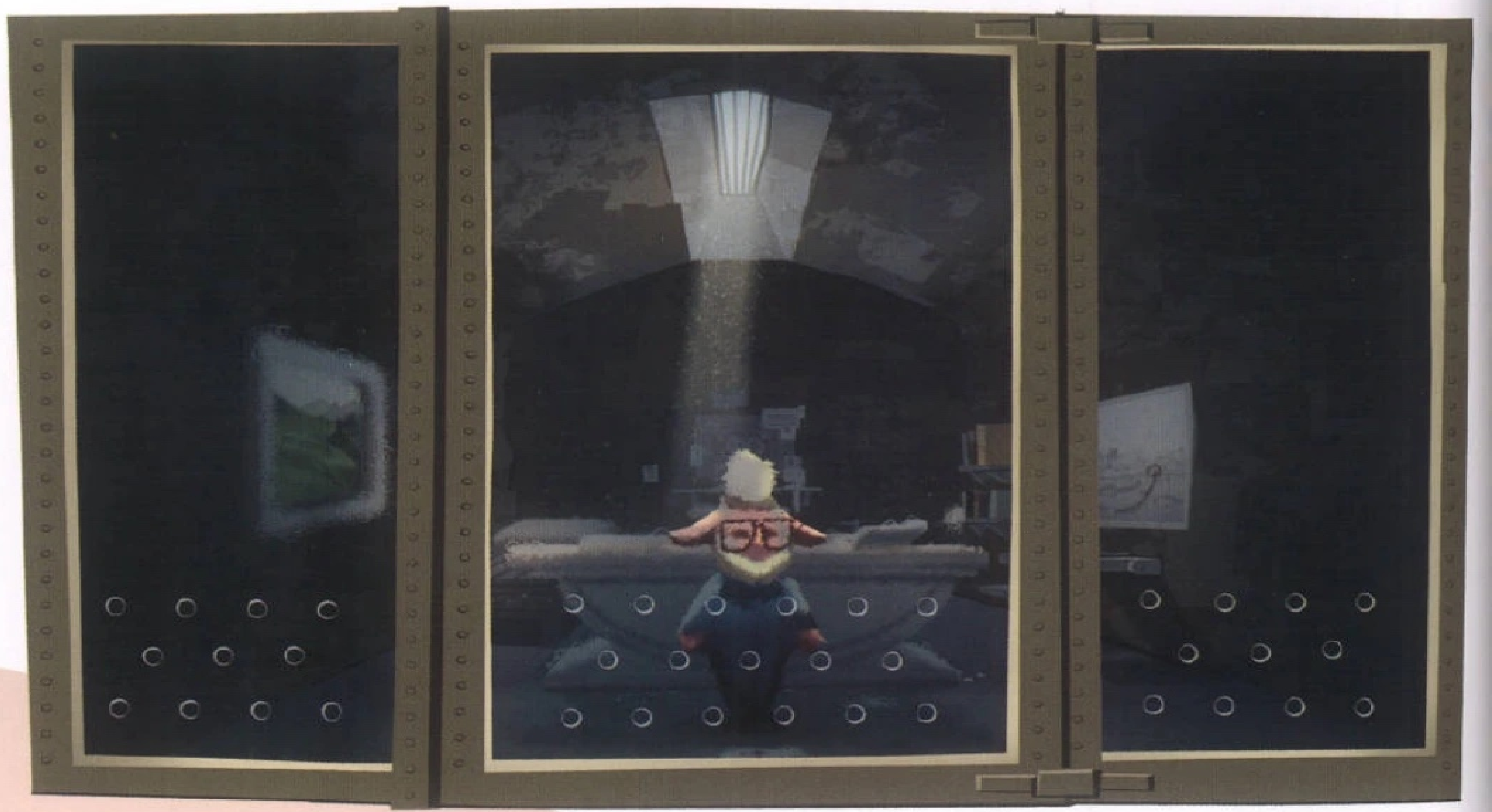




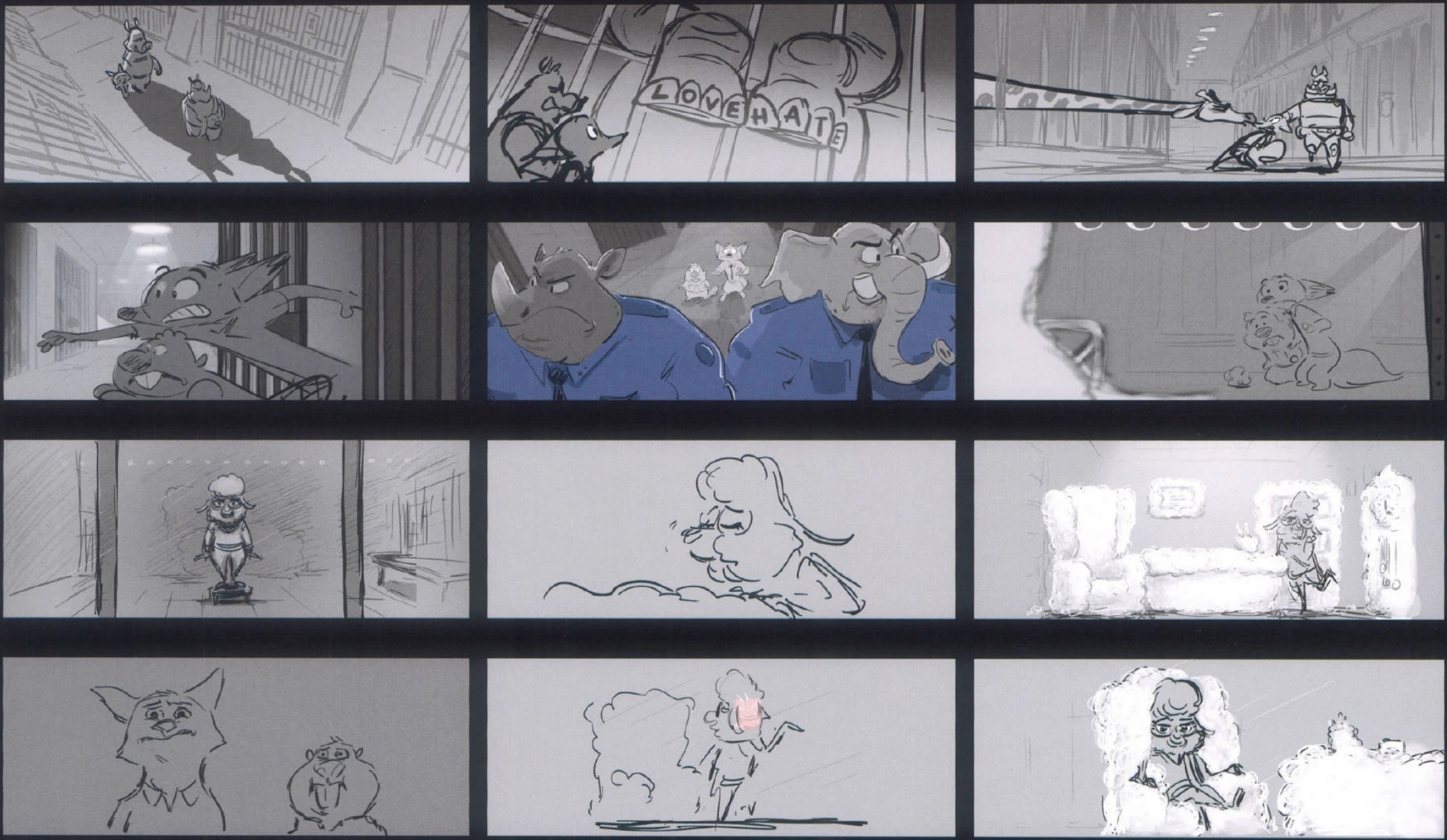


Meg Park / digital





This page (except where noted): **Justin Cram** / digital



Melissa Sheng, Gervais Merryweather, David VanTuyle, Carrie Liao, and **Nancy Kruse** / digital

We get to reunite with the main antagonist of *Zootopia*, Assistant Mayor Dawn Bellwether, at the Zootopia Municipal Jail. Bellwether has always had a chaotic edge to her, and her time in jail has only sharpened that edge. We imagined her going off the rails and replicating her mayor's office in her cell with wool that she's plucked from her own head.
—Carrie Liao, Head of Story

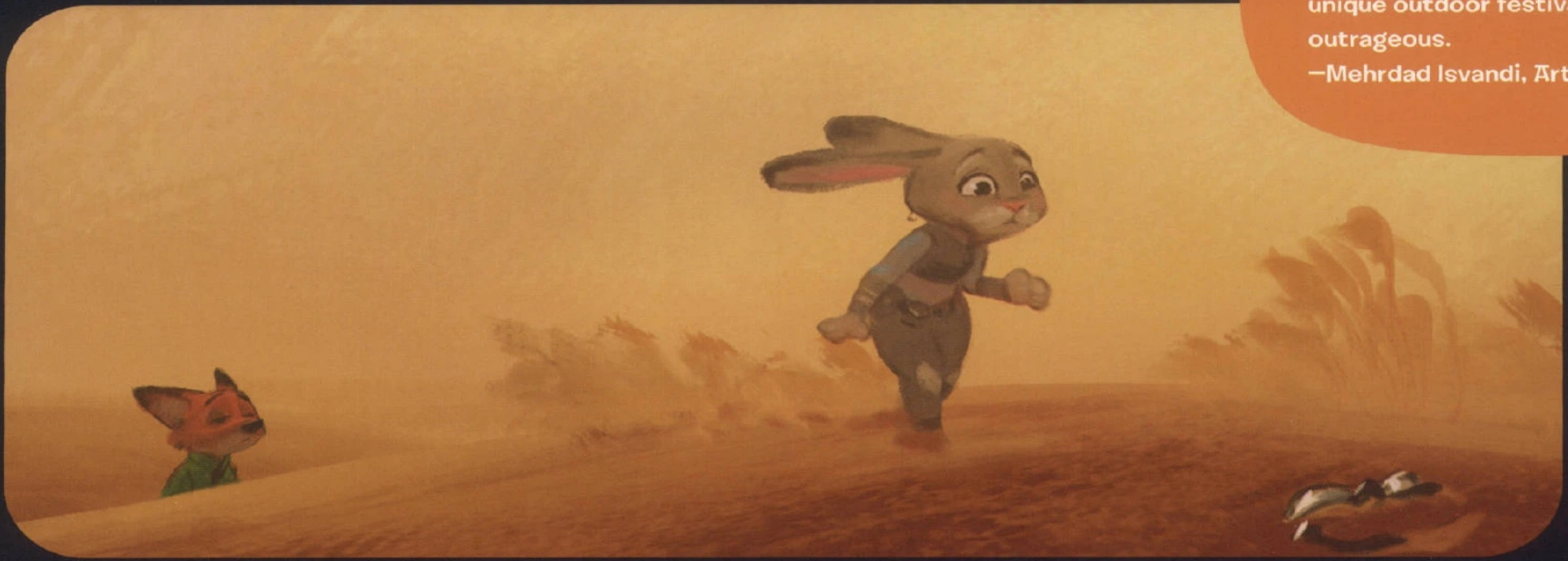
Cory Loftis / digital

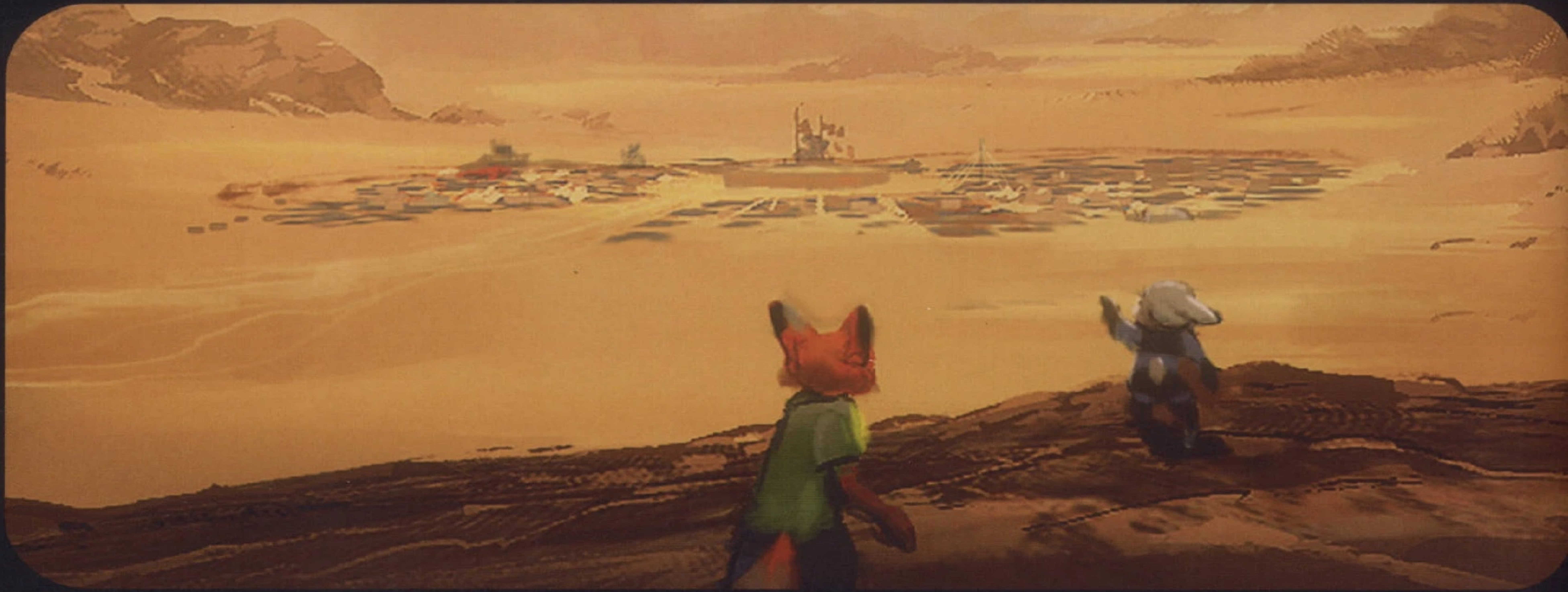
Ami Thompson / digital

YIELD

BURNING MAMMAL

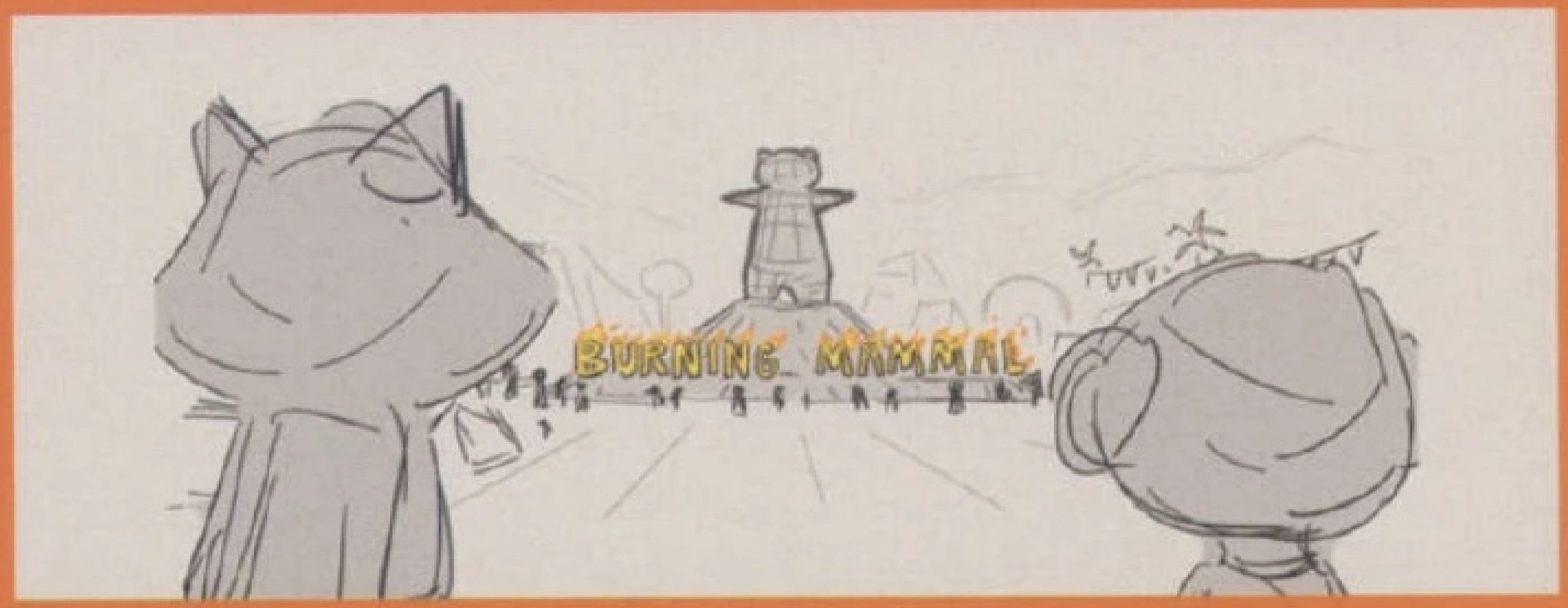
Burning Mammal is our homage to some pretty unique outdoor festivals and is ten-out-o'-ten outrageous.
—Mehrdad Isvandi, Art Director, Environments



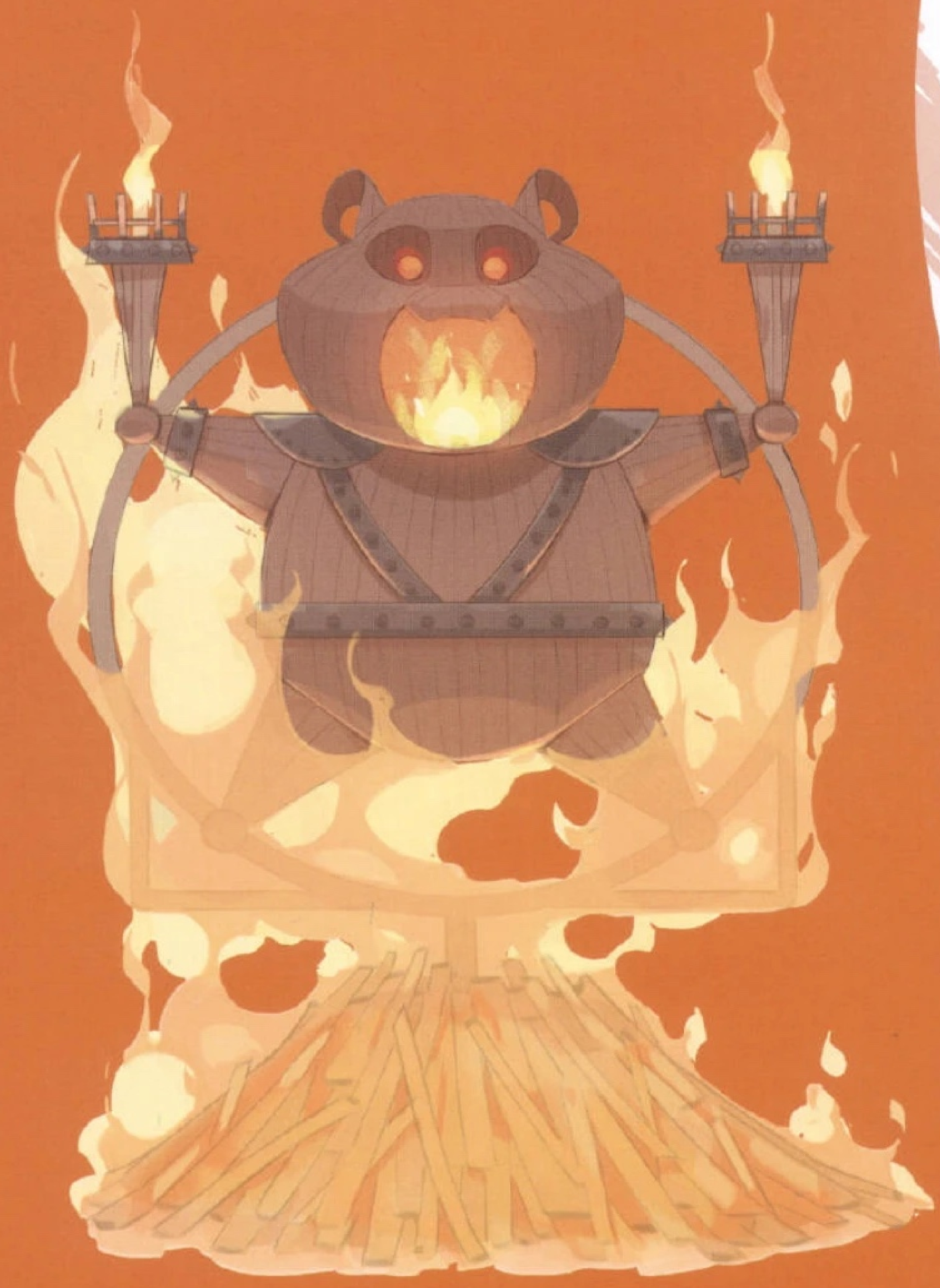


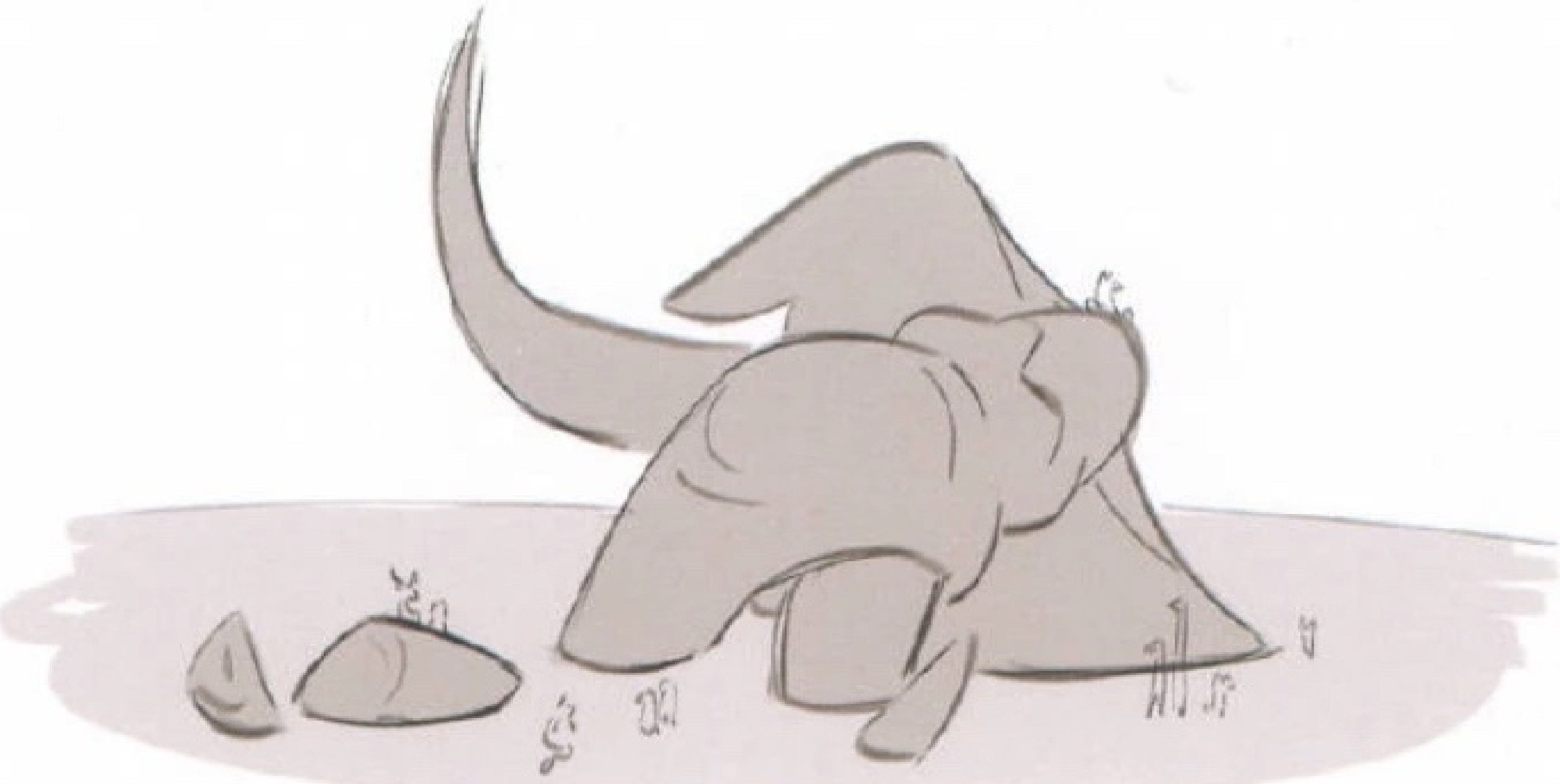
This spread: **Mehrdad Isvandi** / digital

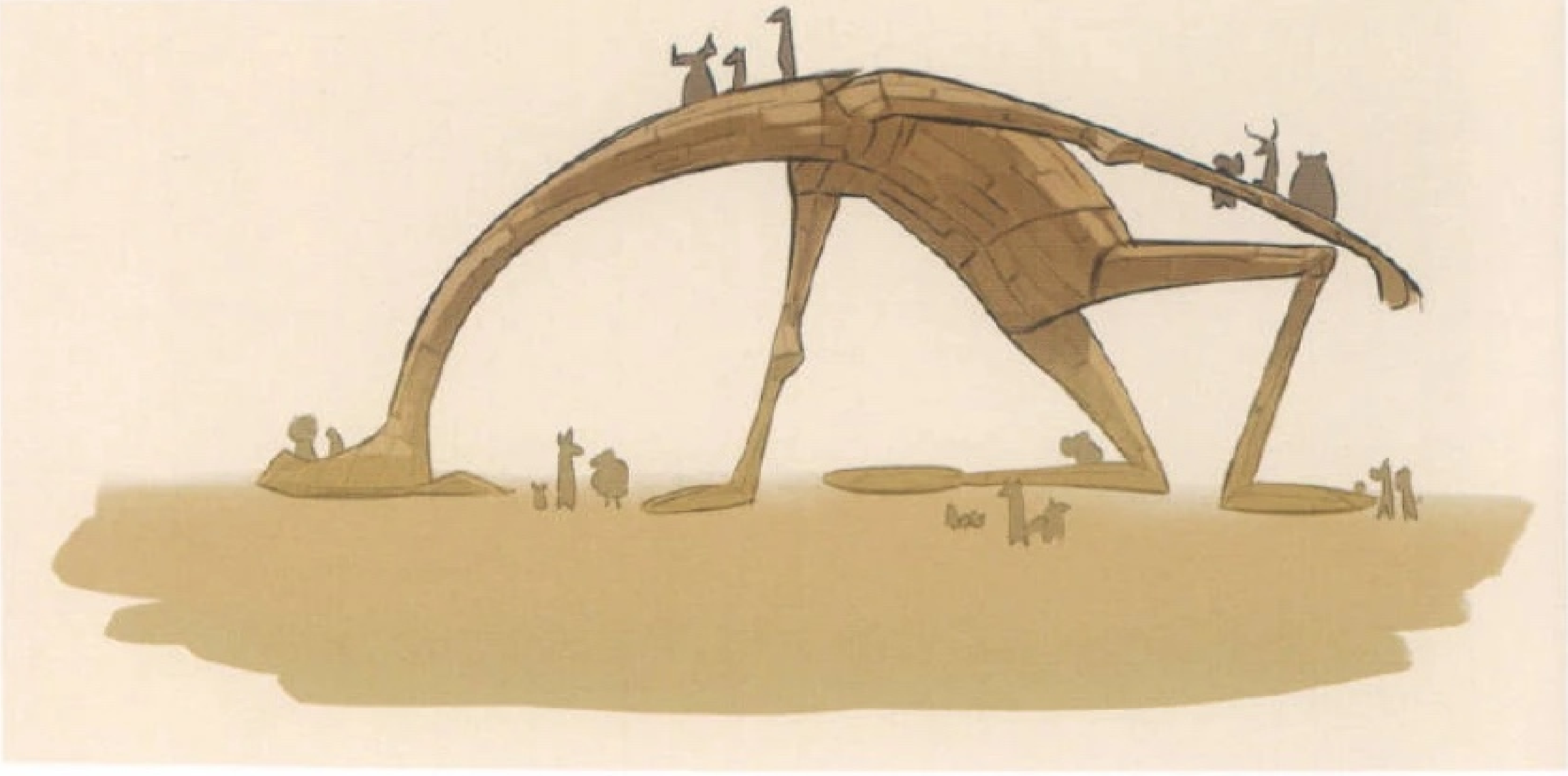
Kevin Yang / digital


BURNING MAMMAL

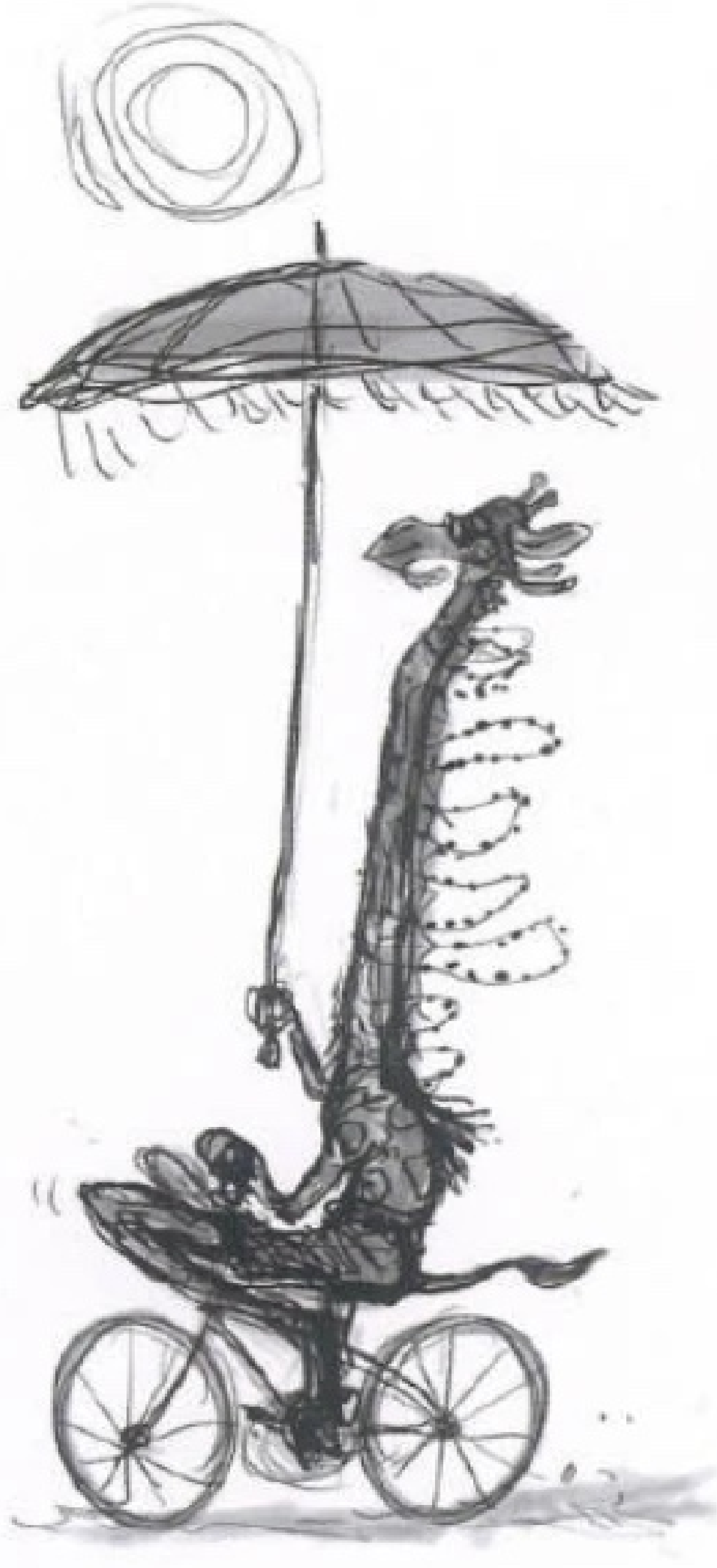
Melissa Sheng / digital

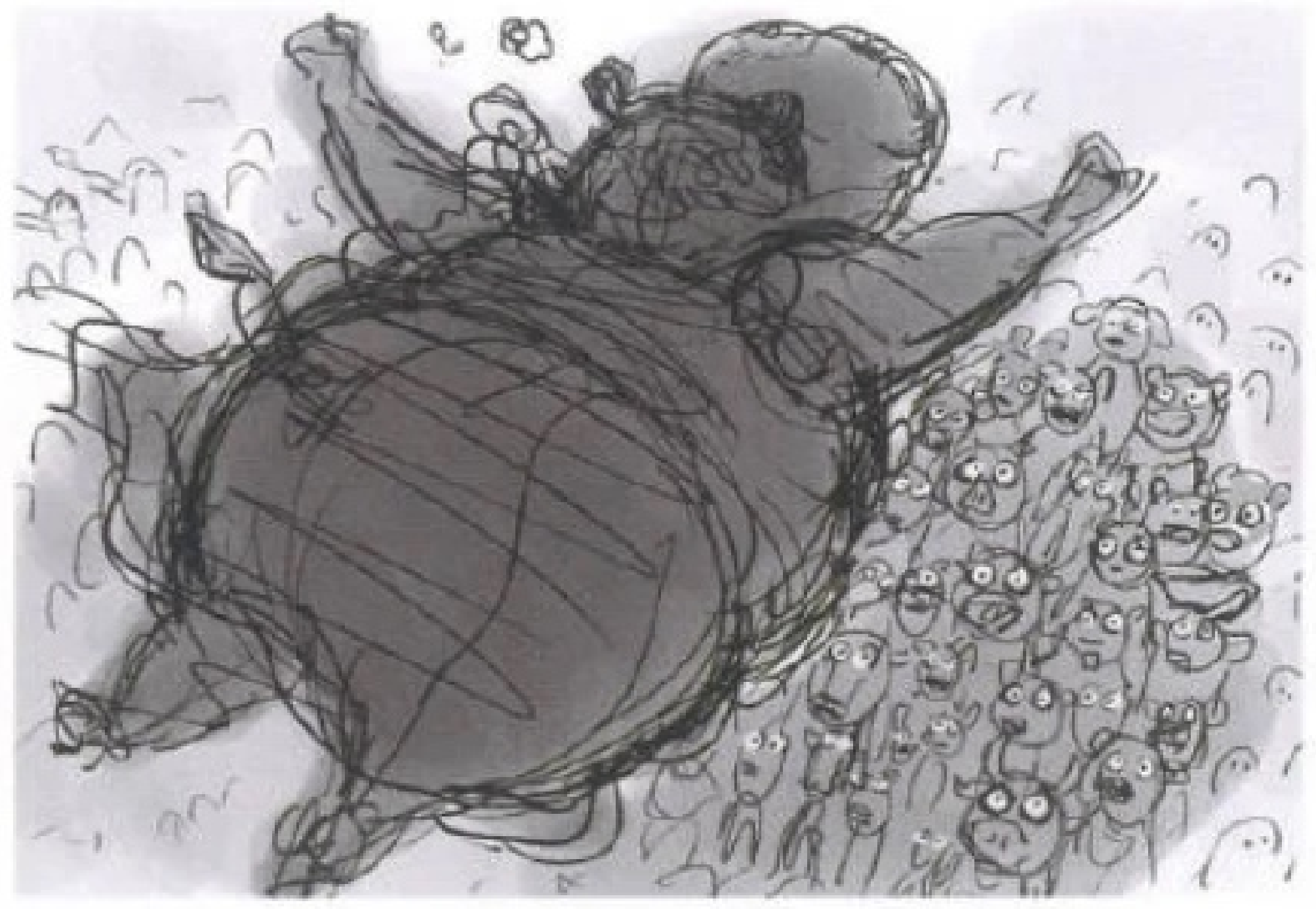




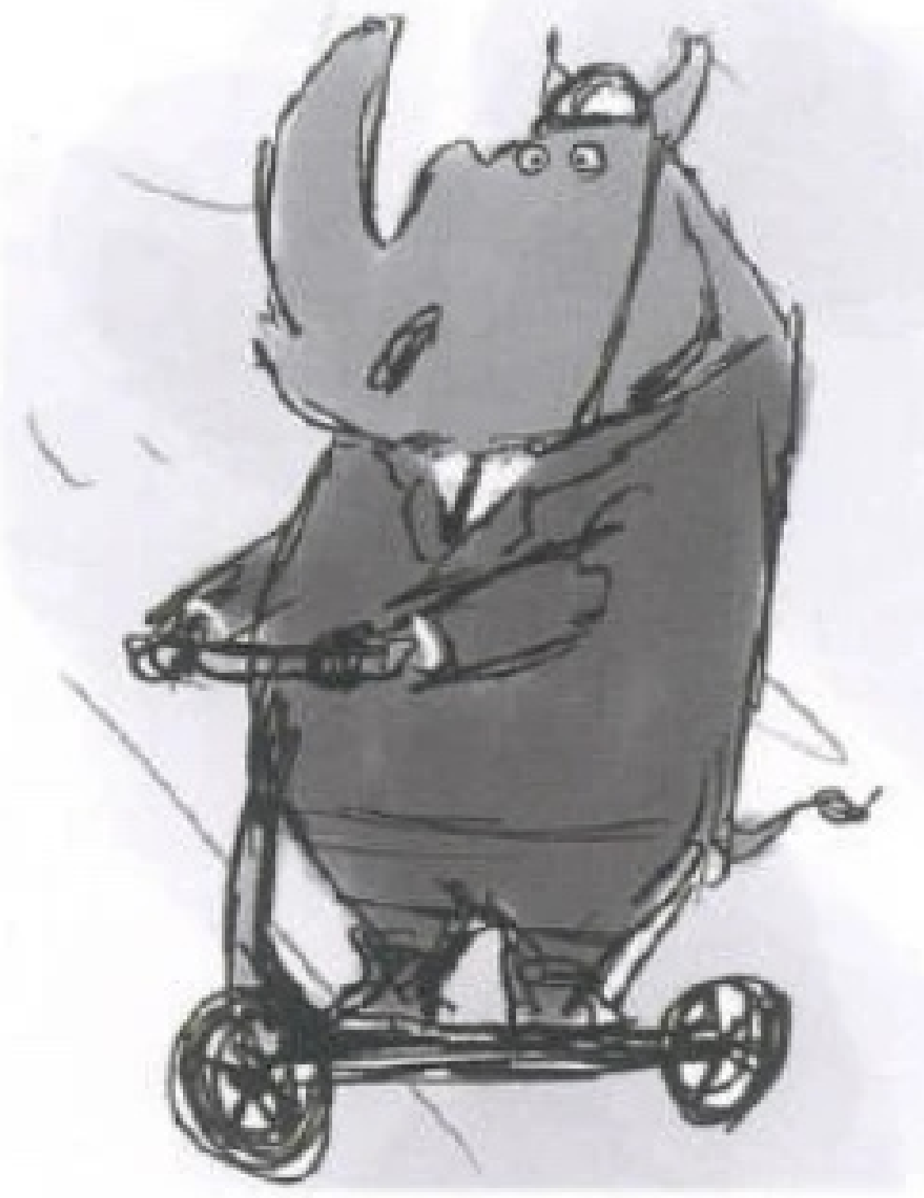


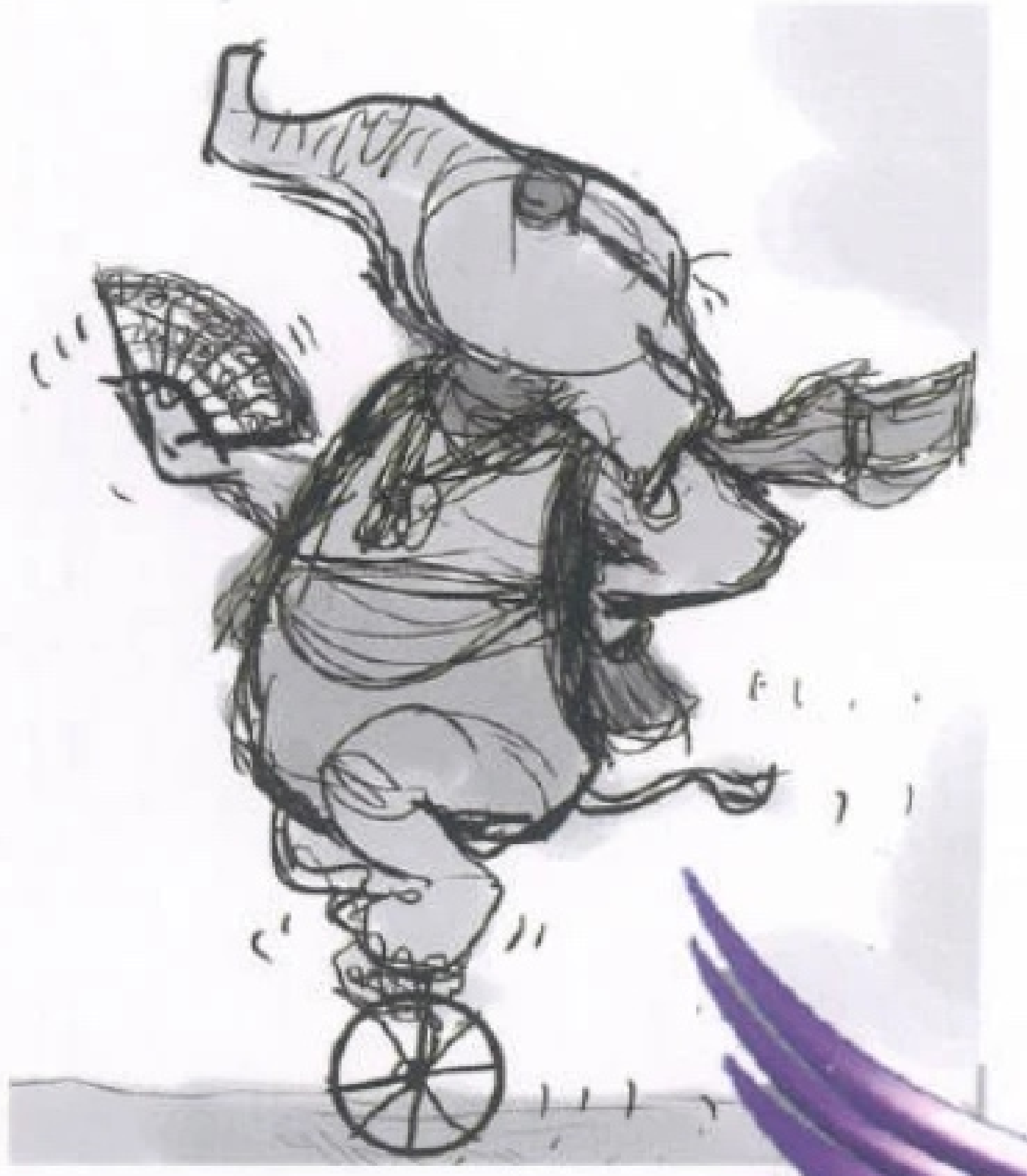
This page (except where noted): **Mayumi Nose** / digital

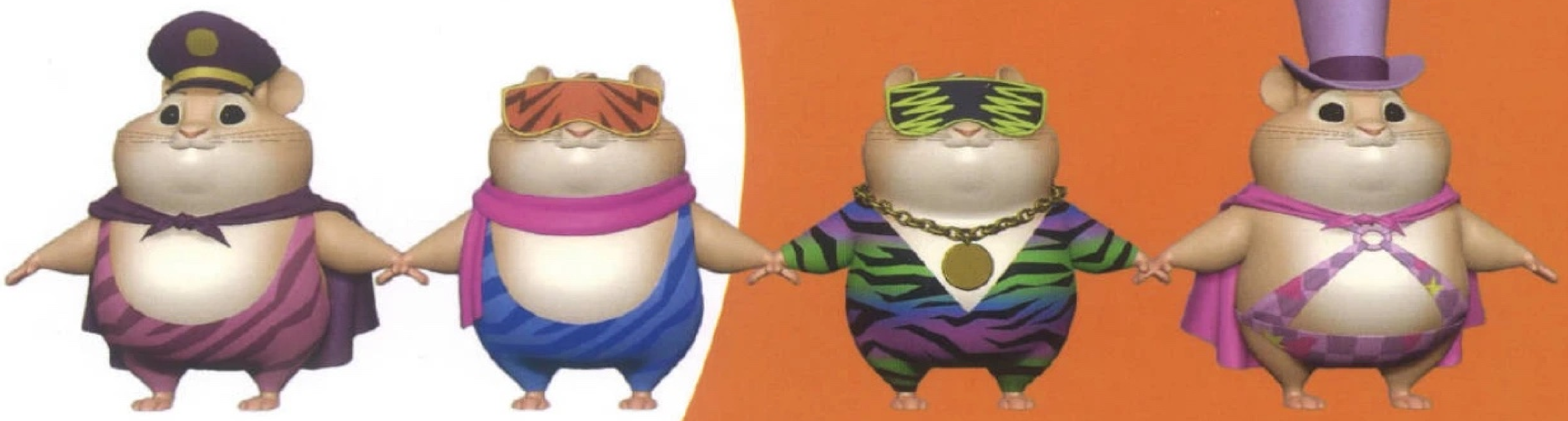




Tom Ellery / digital

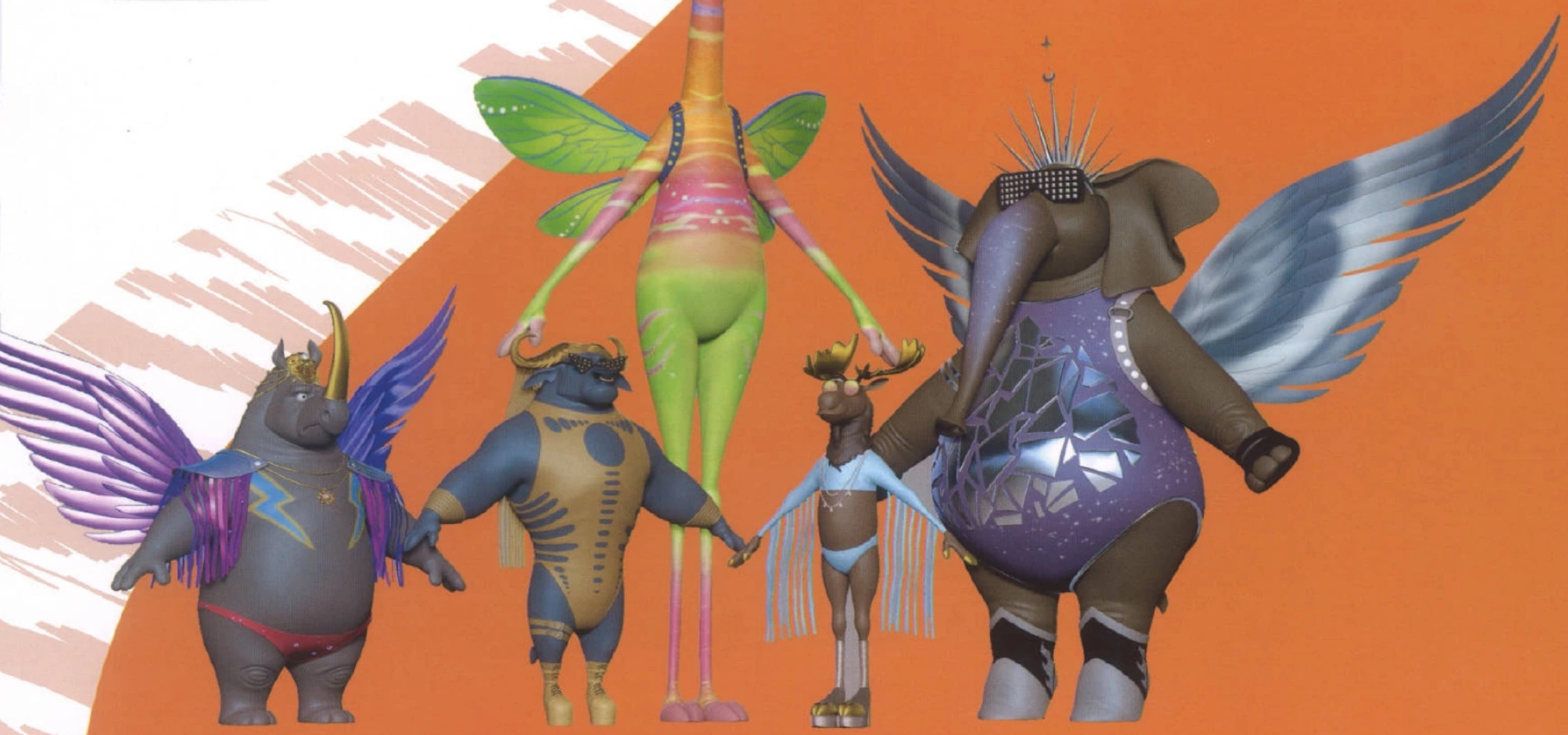






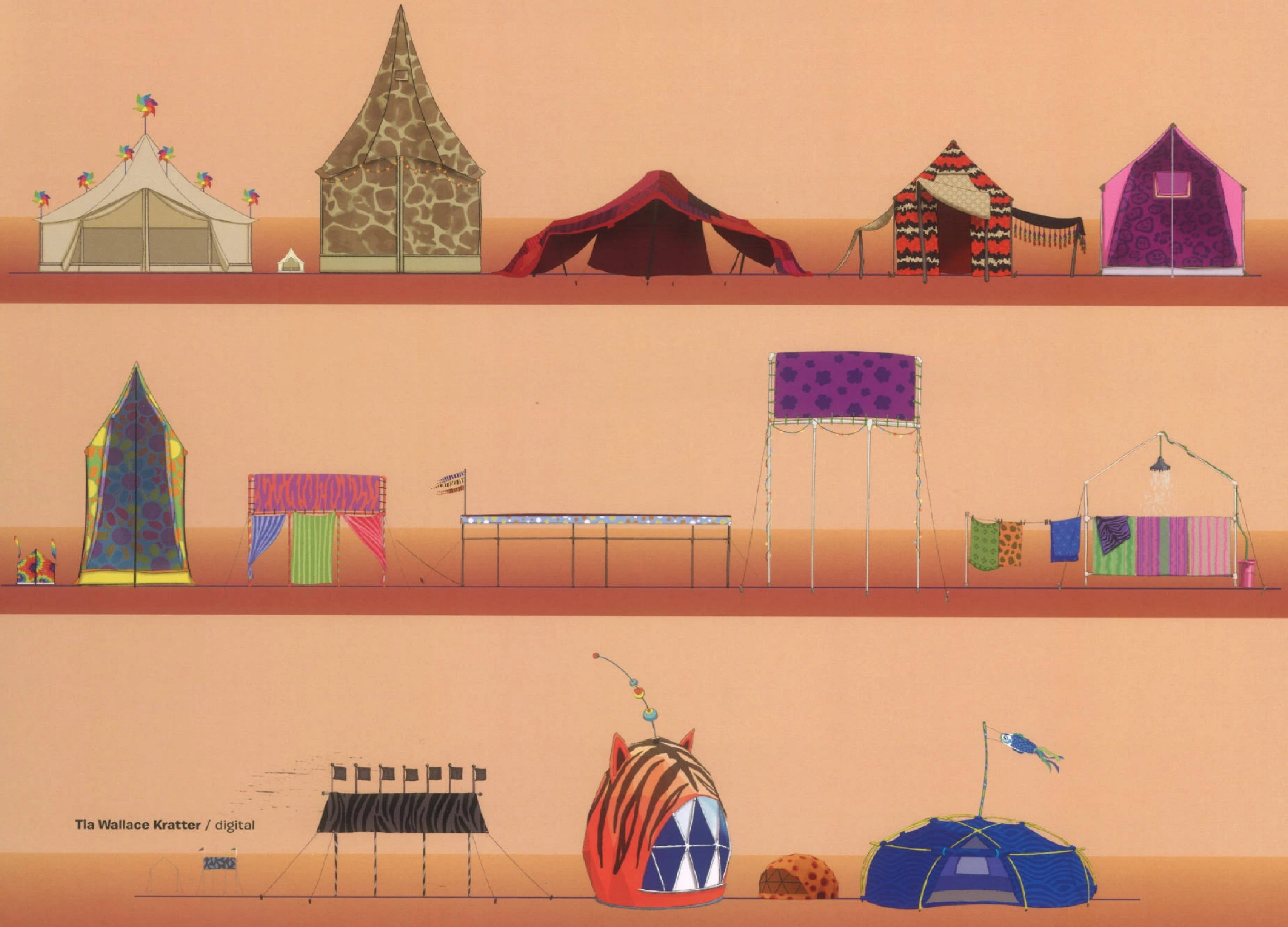
Alessandra Rodriguez Curiel / digital

Visual Development artist Ami Thompson really hit the Burning Mammal costumes out of the park. As a whole, they are colorful, charismatic, and charming but also, individually, so unique—which is especially fitting for an event that celebrates individualism and self-expression.
—Cory Loftis, Production Designer

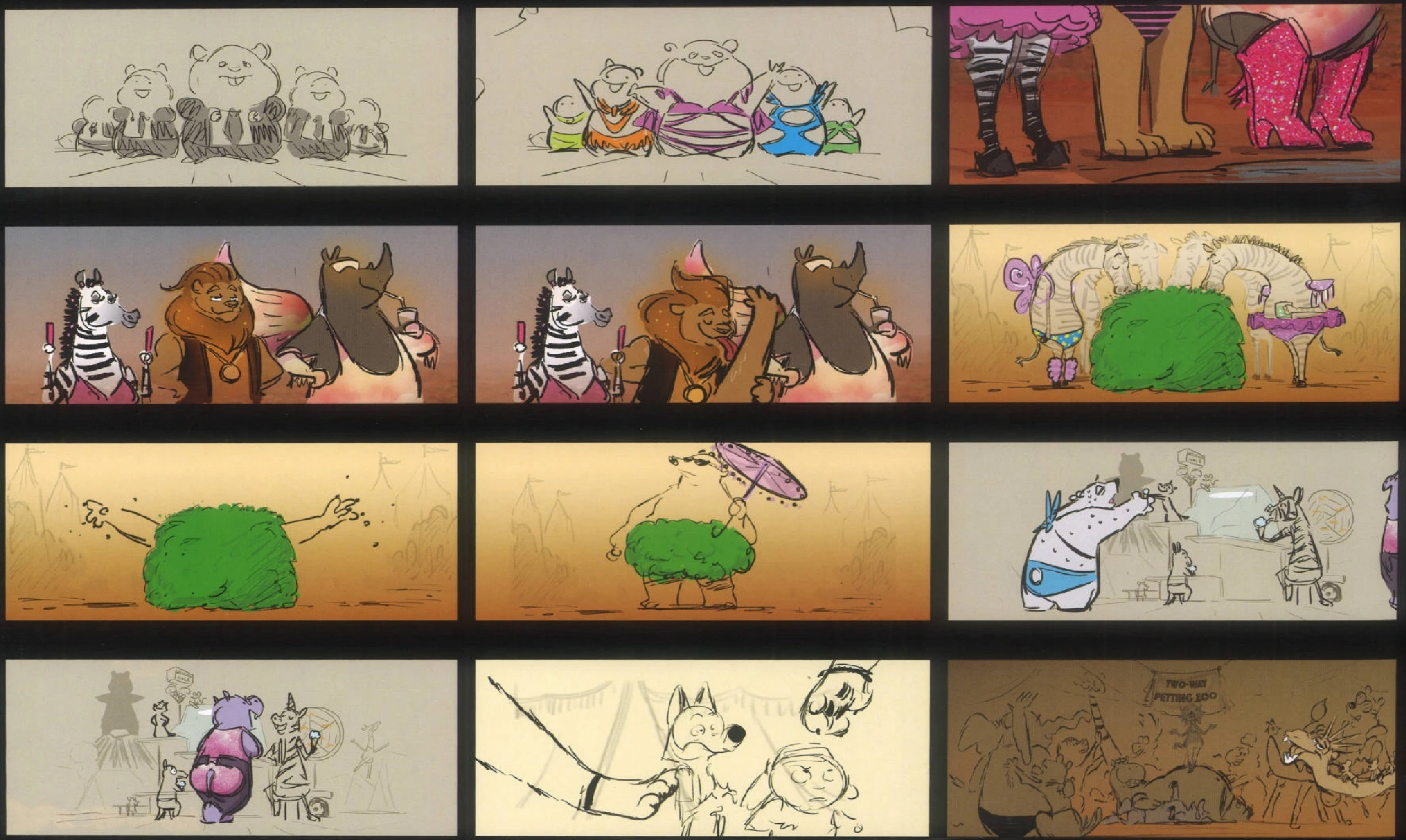


Chad Stubblefield, Brandon Lawless, Alena Loftis, and Alessandra Rodriguez Curiel / digital

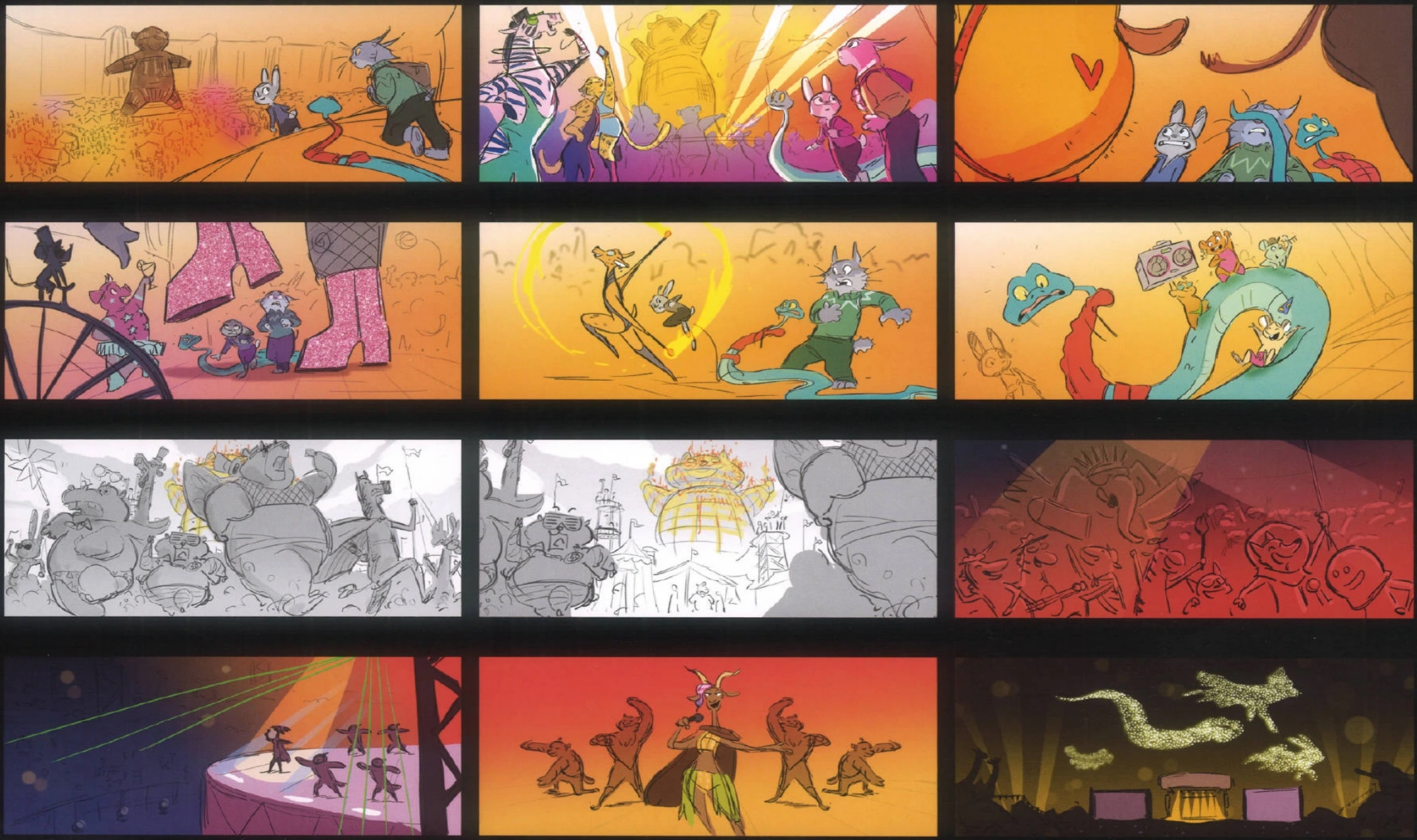
Mehrdad Isvandi / digital



Tia Wallace Kratter / digital

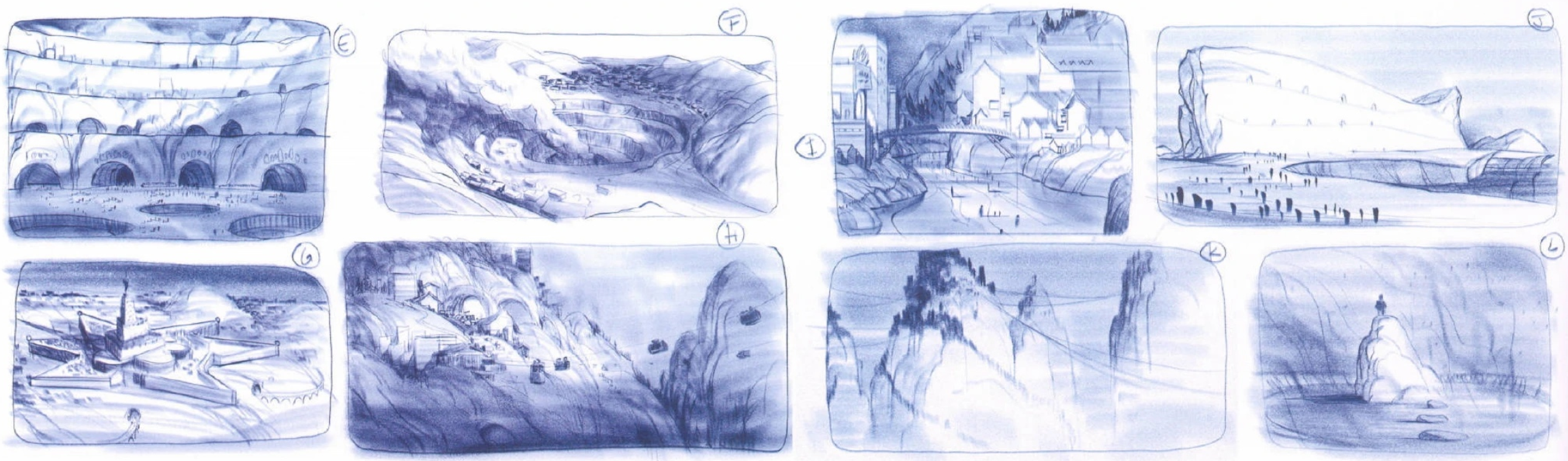

TWO-WAY
PETTING ZOO

This spread: **Melissa Sheng, Carrie Liao, David VanTuyle, Stephanie Rizo Garcia, Miguel Baltazar, Samantha Vilfort, Allen Ostergar, and Hannah Leung** / digital



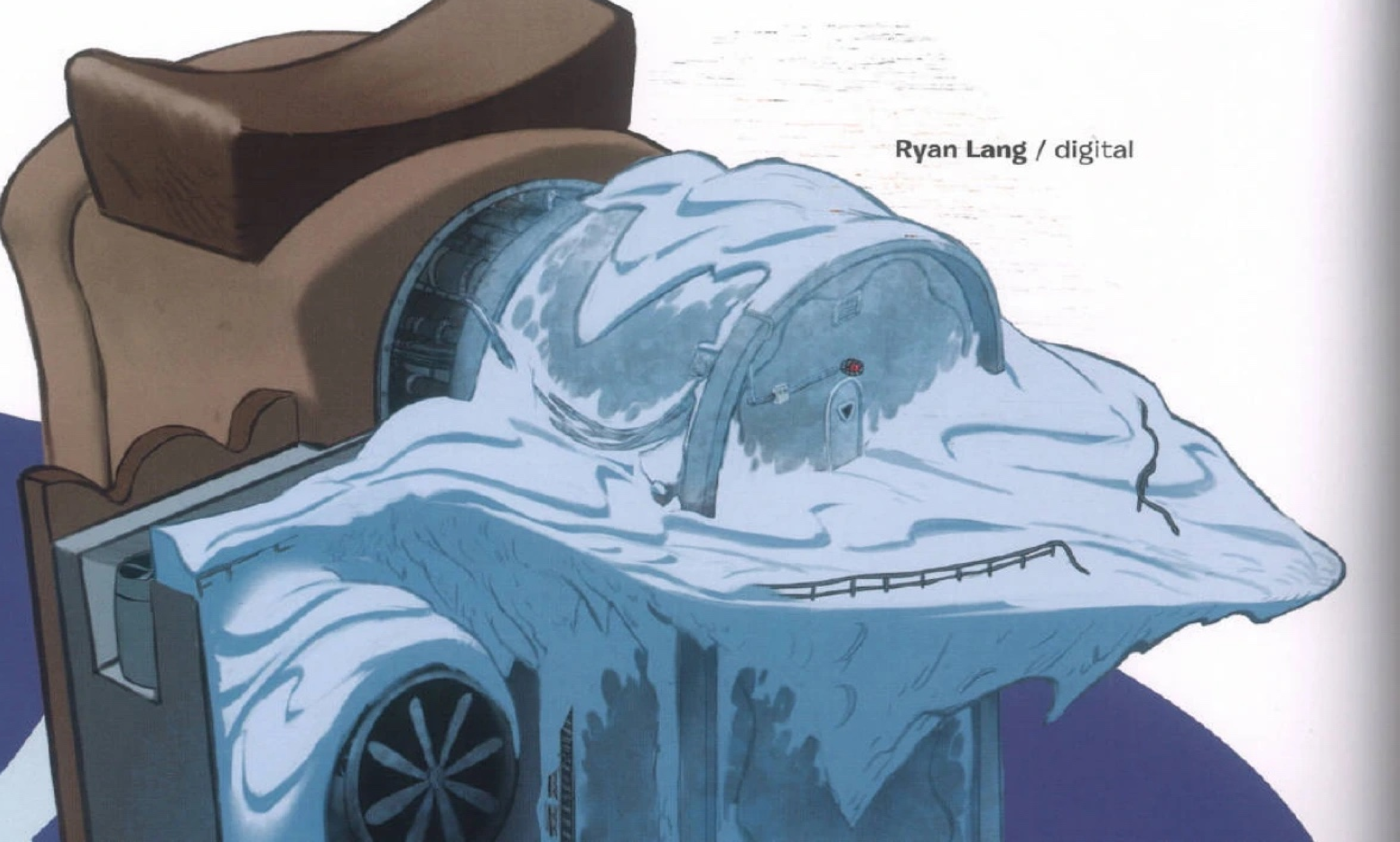
The concept of Burning Mammal came from the mind of visual development artist Kevin Yang and was plussed by every artist who worked on it since. The event is huge, wild, and crazy and, as seen in these storyboards, provides the perfect cover for Judy to escape her pursuers.
—Jared Bush, Director, Writer, and Chief Creative Officer, Disney Animation

WEATHER WALLS



This spread (except where noted): **Kevin Yang** / digital

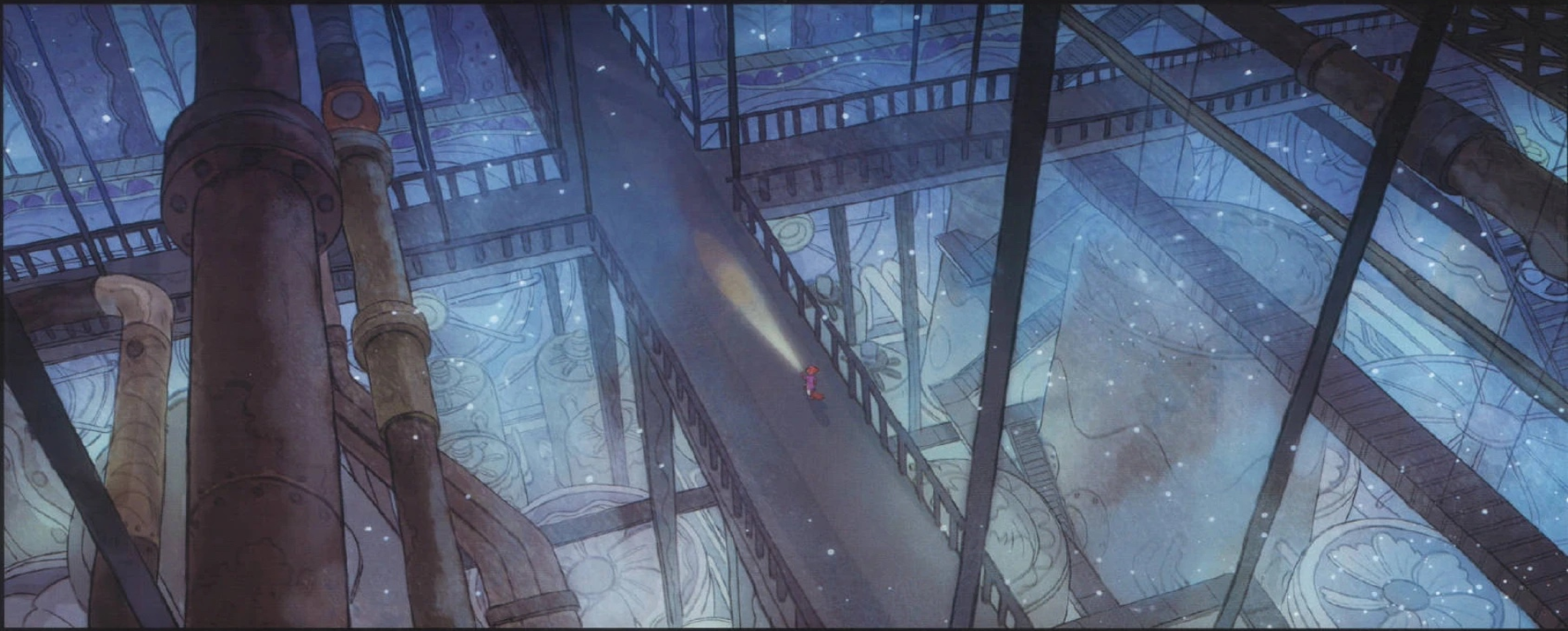
The Weather Walls control the climates of Zootopia for its animal residents. From the outside, they are tall, over twenty stories, and friendly, themed to the biome they maintain. Internally, they're highly mechanical and industrial, brimming with massive equipment that pumps out burning air for the desert, frozen snow for the tundra, and rain and mist for the rainforest, among others. —Kevin Yang, Visual Development Artist

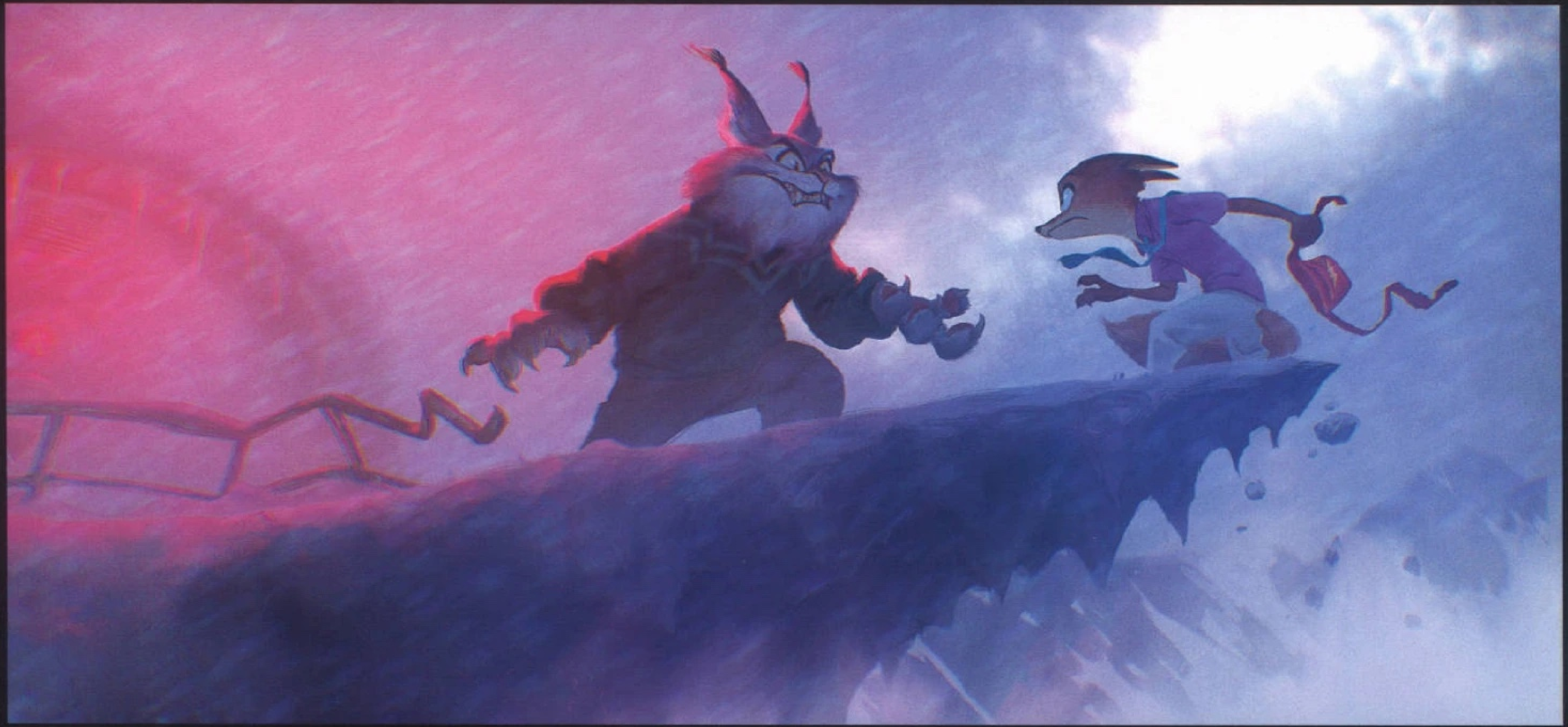


Ryan Lang / digital

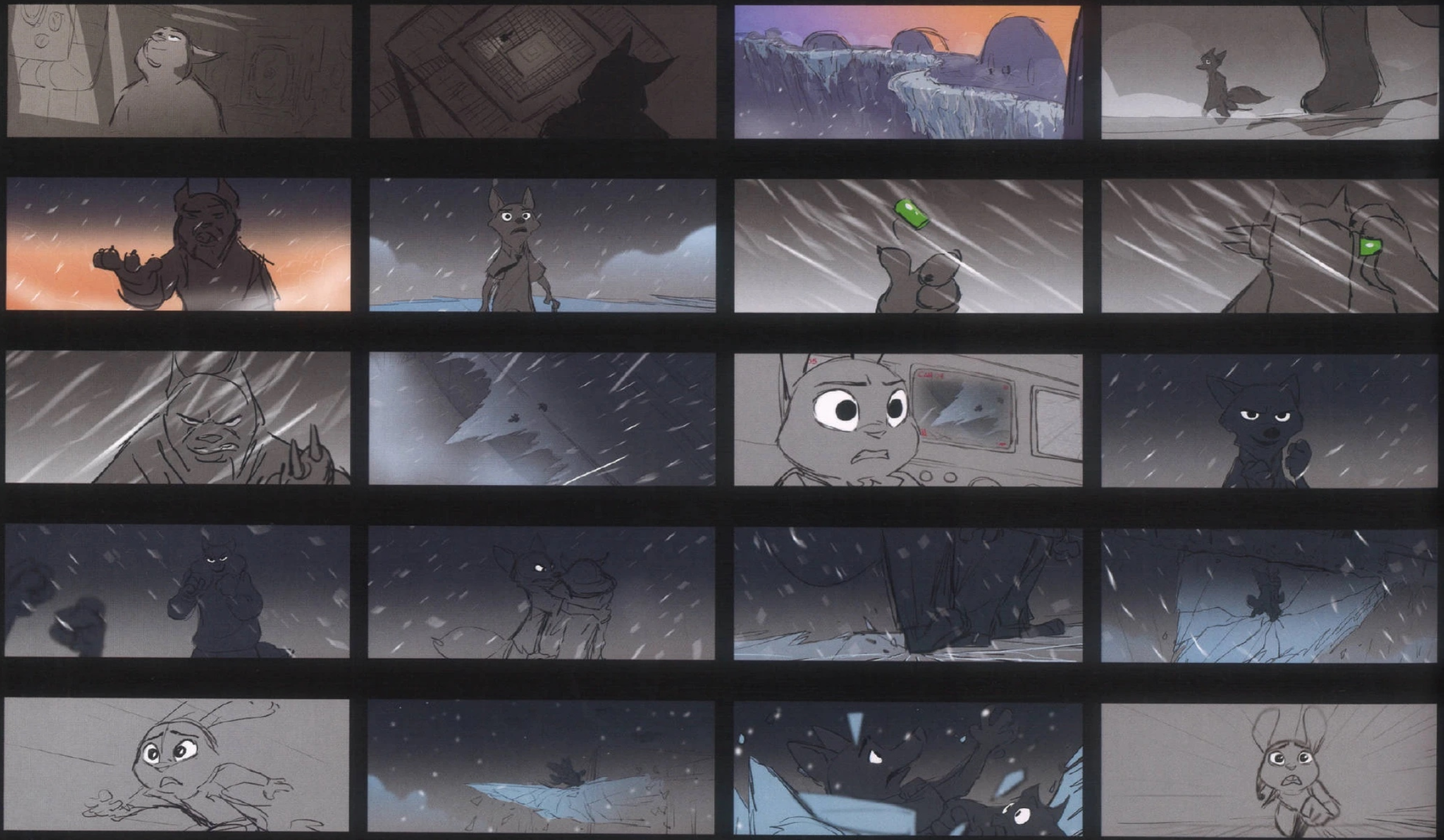
5
4
3

This spread (except where noted): **Kevin Yang** / digital

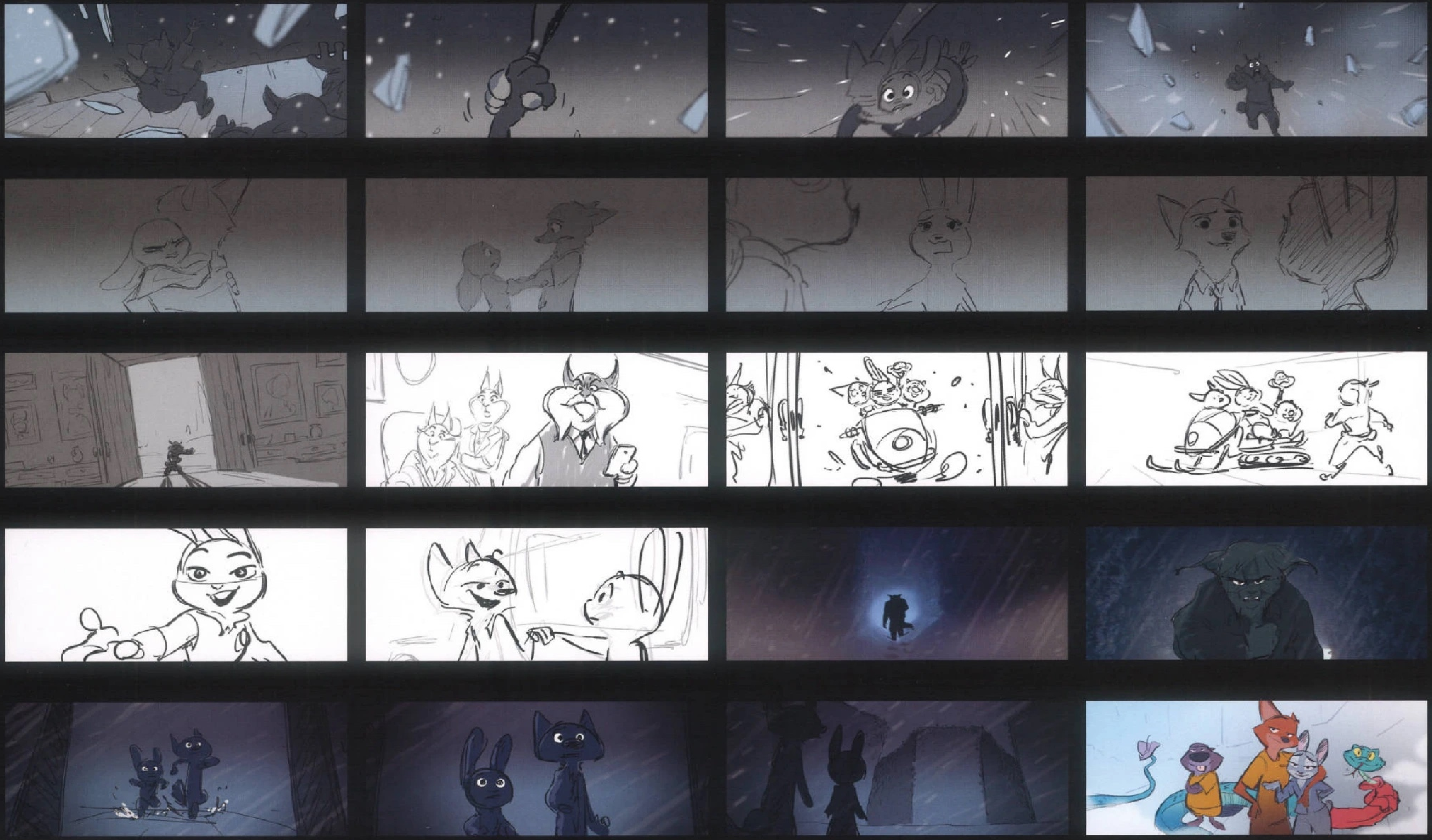




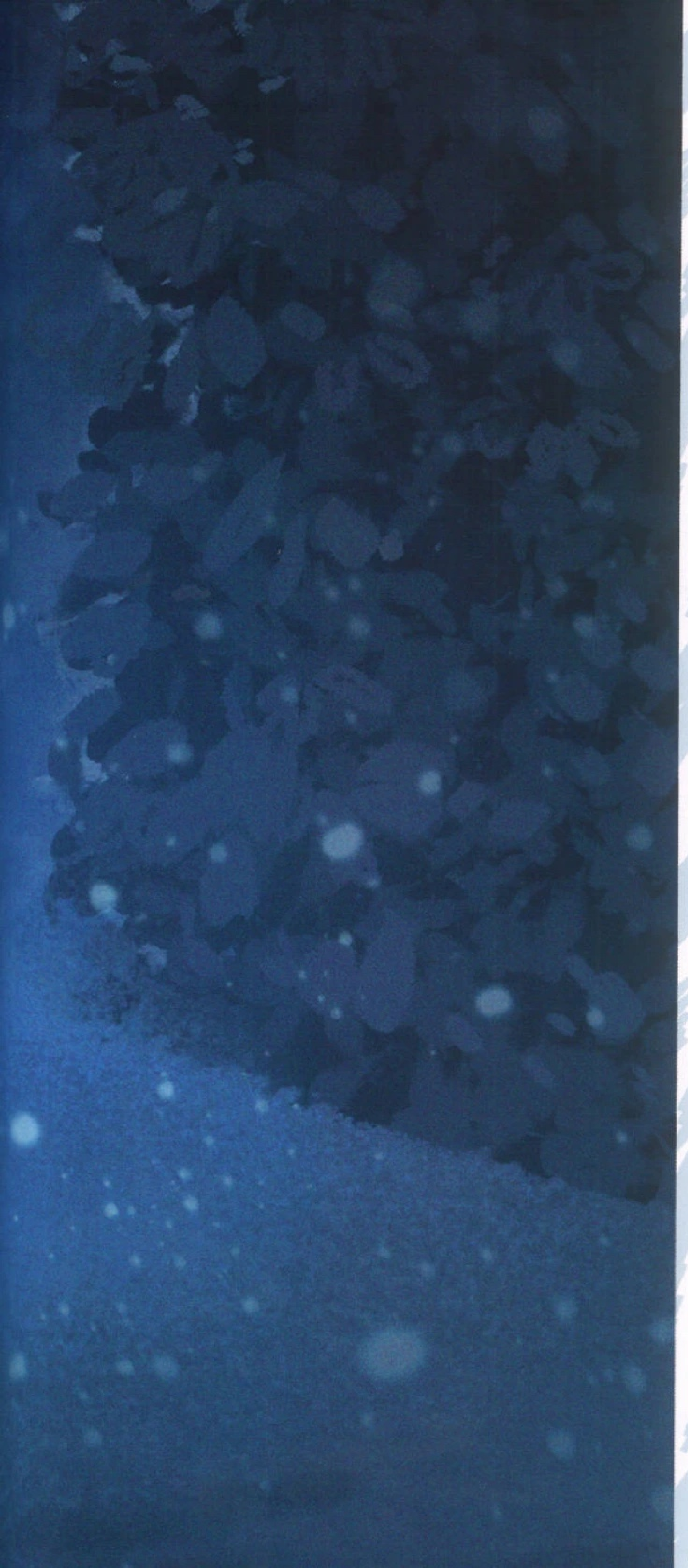
Ryan Lang / digital

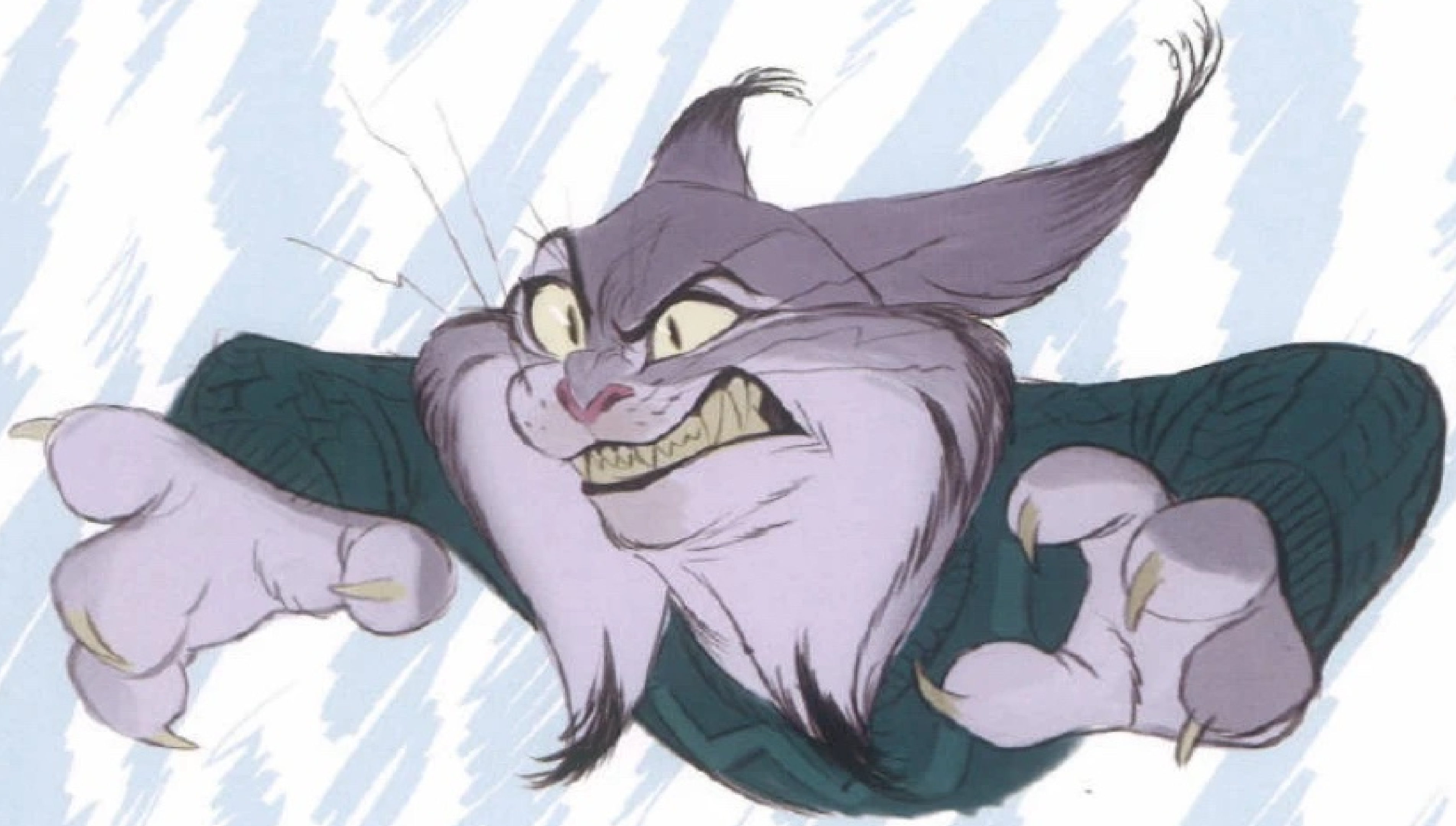


This spread: **Hannah Leung, Gervais Merryweather, Alberto Rodriguez Braojos, Allen Ostergar, Byron Howard, Ryan Green, Samantha Vilfort, David VanTuyle, and Mai Shirai** / digital

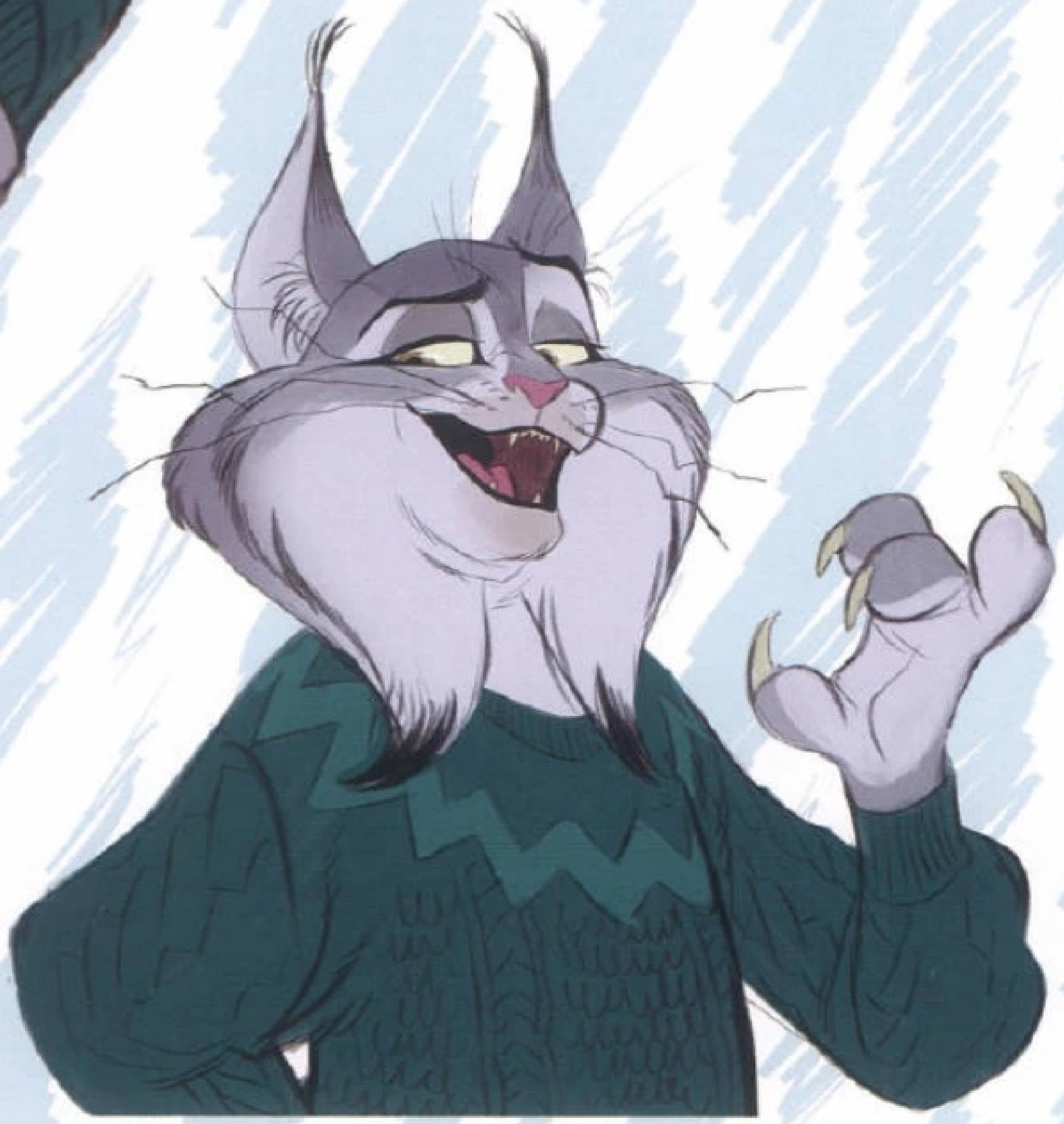


Griselda Sastrawinata-Lemay / digital

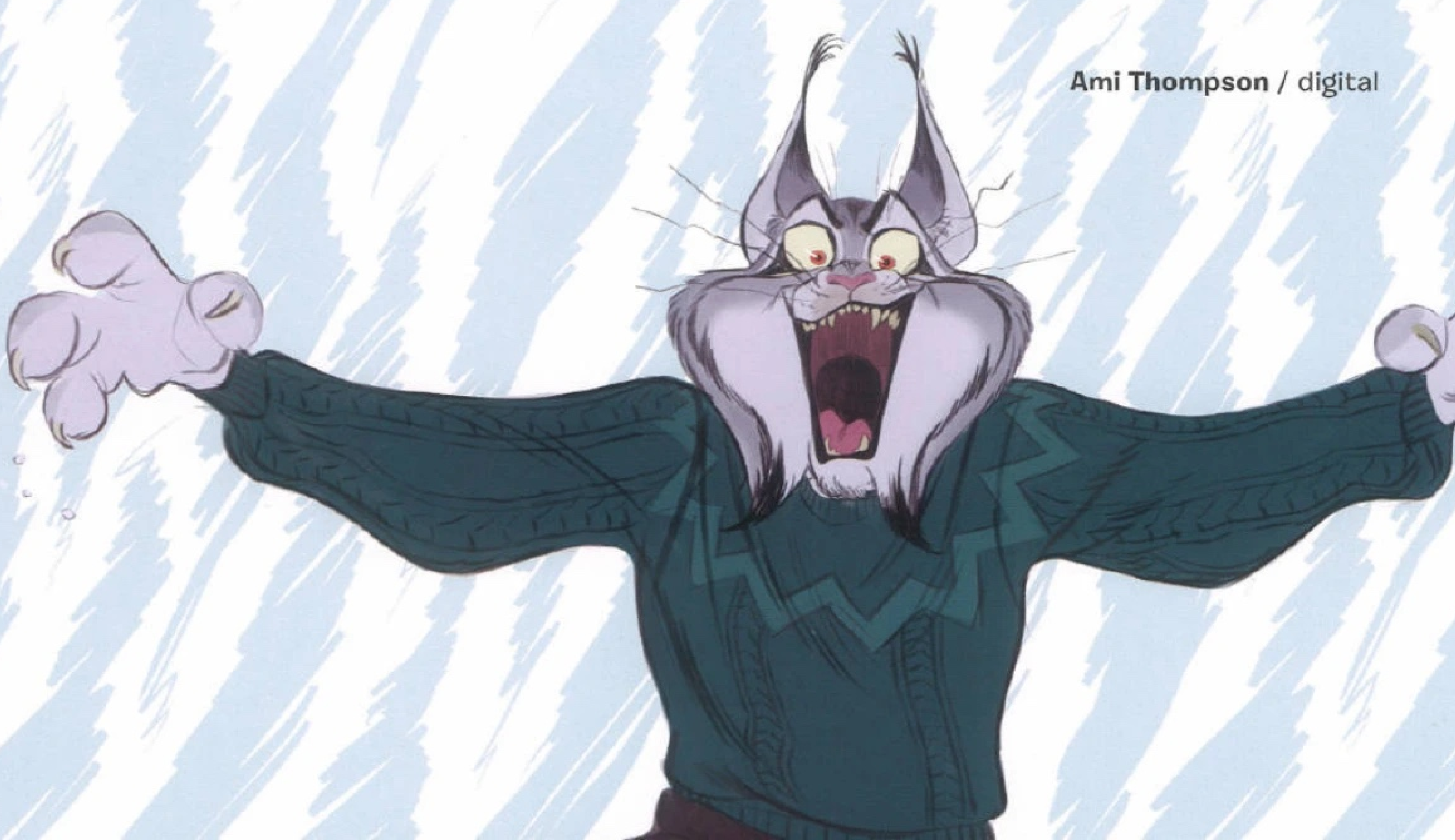




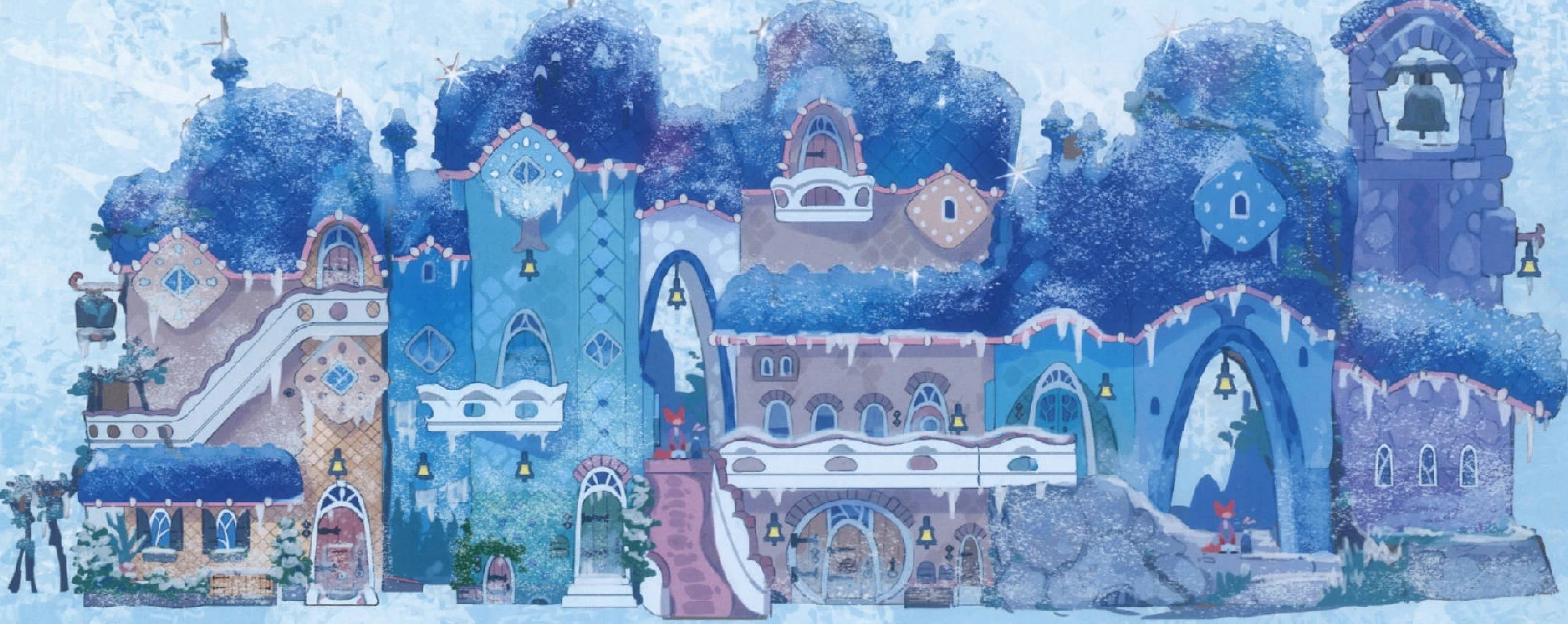
Lynxes stalk and ambush their prey, and Pawbert is no exception. Underneath his friendly appearance is deep sinisterness.
—Sang Jun Lee, Art Director, Characters



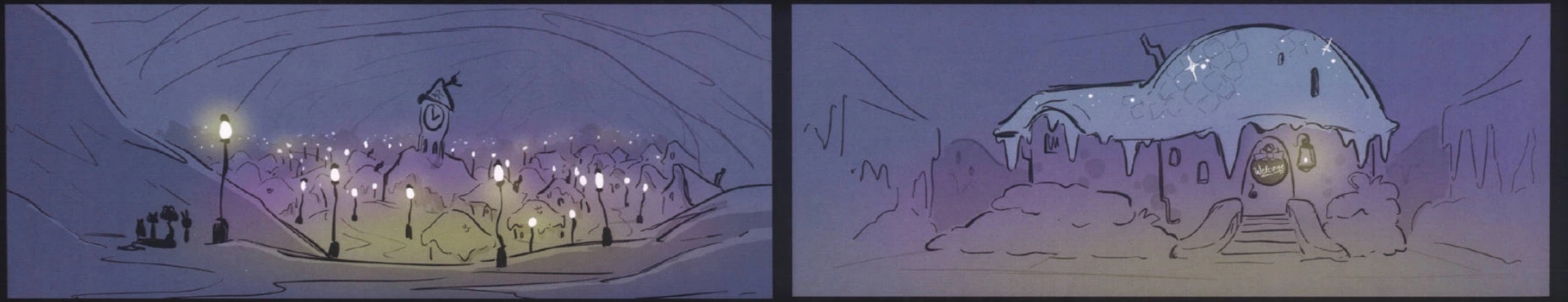
Ami Thompson / digital



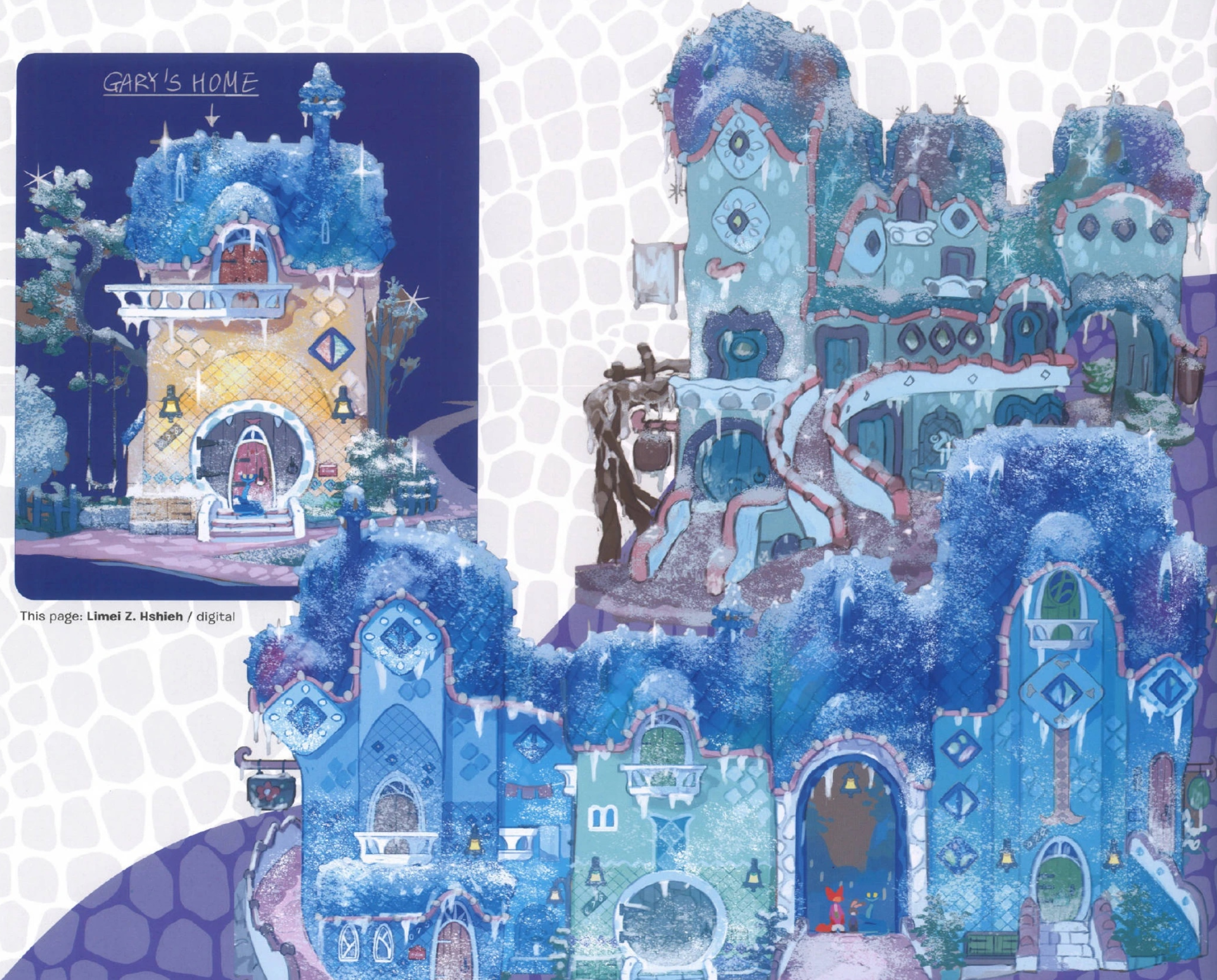
REPTILE RAVINE



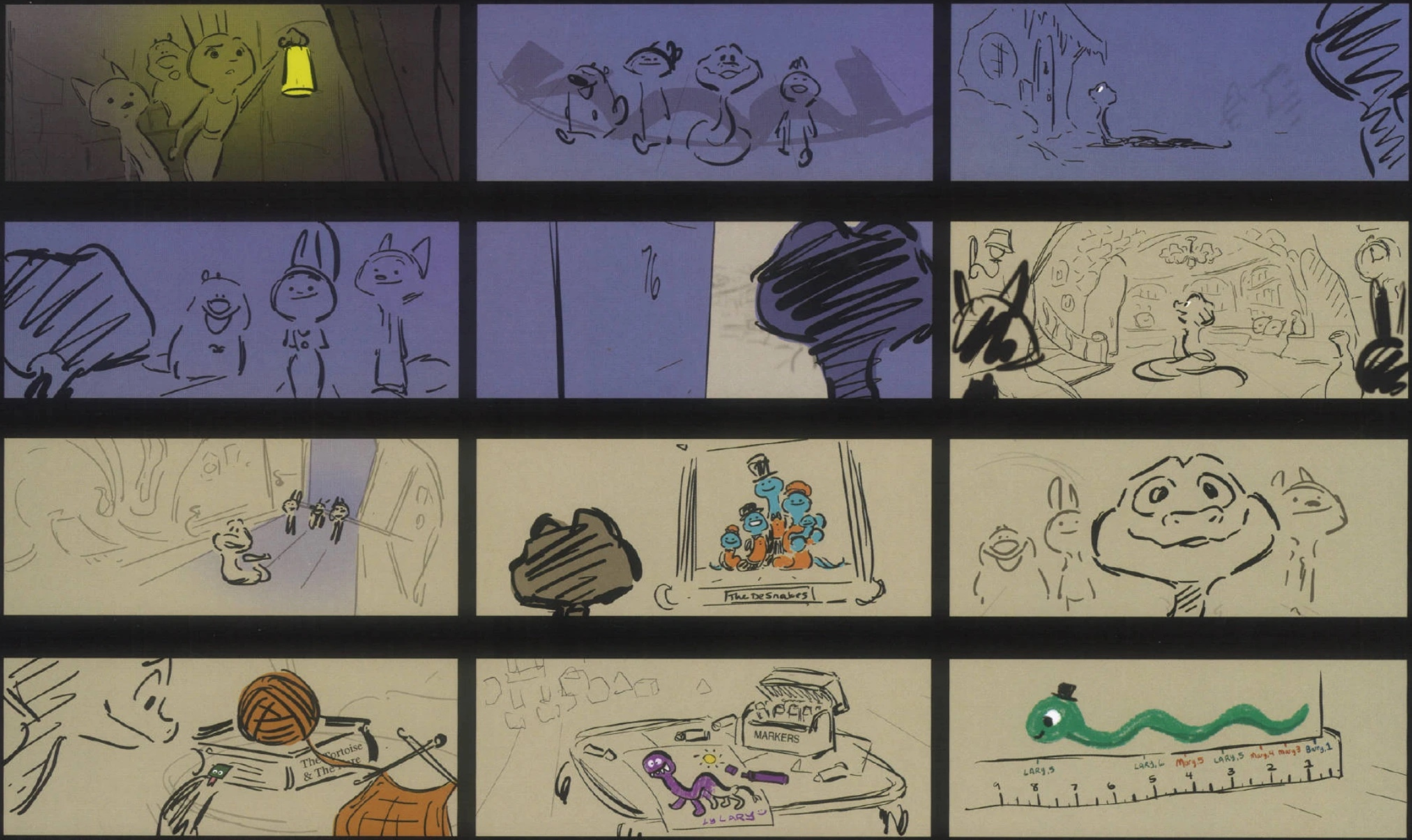
This spread (except where noted): **Limei Z. Hshieh** / digital



Bottom row: **Melissa Sheng** / digital



This page: **Limei Z. Hshieh** / digital


76
The DeSnakes
The Tortoise & The Hare
MARKERS
by LARY
LARY, 5
LARY, 6
Mary, 5
LARY, 5
Mary, 4
Mary 3
Bary, 1
9
8
7
6
5
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3
2
1

Melissa Sheng / digital

The story of Gary's family, and the loss of their home, became a true emotional center for our story. We all loved Gary already, but when we saw him return to the lost reptile neighborhood—beautifully storyboarded by story artist Melissa Sheng—we felt so much more affection for him and his family's story. The sequence is beautiful, simple, and doesn't feature a single spoken word. The wonderful place could've been lost forever, but because our heroes found each other and risked so much, Zootopia could finally be a city for all animals, just as it was originally intended to be.
—Byron Howard, Director

CINEMATOGRAPHY

Our goal as cinematographers is to create a believable world where we can artistically express its reality through camera and lighting in support of character and story. For *Zootopia 2*, by defining three primary visual looks, we were able to use this language to help visually enhance the mystery and emotional journey of Judy and Nick's relationship, allowing our audience to resonate more deeply with our protagonists.
—Daniel Rice, Director of Cinematography, Lighting

The world of Zootopia is defined not only by unique characters and locations but also through its rich visual presentation. As a reflection of our own contemporary world, Zootopia can accommodate a wide range of cinematic styles and tropes, from cheesy action flick to political thriller. To help make order from the chaos, we developed a visual language that would track Judy and Nick throughout their emotional journey. The structure includes three primary visual looks: Zootopia standard, genre driven, and emotionally driven. We can vary these three looks from scene to scene to best support what's happening in the story.

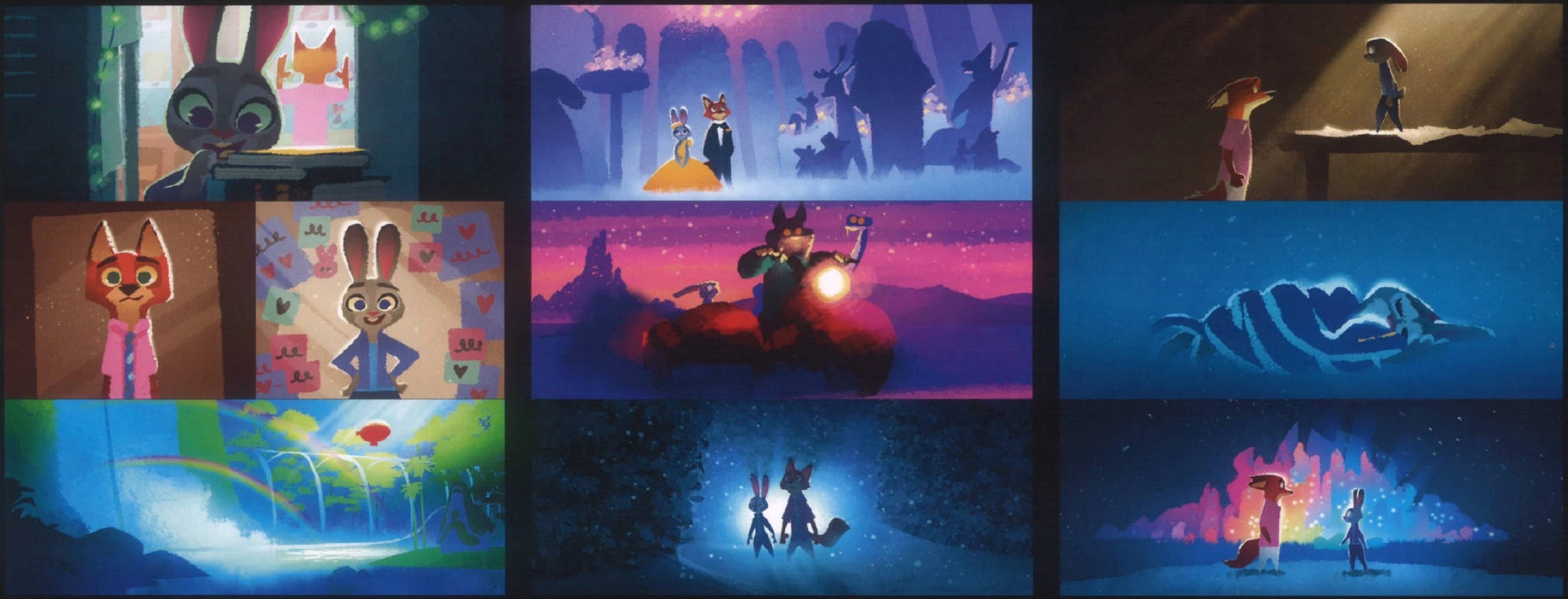
Zootopia standard is our comfy space. With naturalistic colors and bright lighting, this visual look is meant to evoke the familiar warmth of the first film. It captures an inner sense of confidence and optimism that our characters have as our story begins. We will return to this look at the end of the film to create a sense of resolution and finality.

As Judy and Nick are pulled deeper into unknown and uncomfortable situations, we shift into more genre-driven scenes. This look allows for a more cinematic image, with exaggerated staging and lighting that echoes familiar movie genres from our own world. It also creates a clear delineation from the familiar feeling of Zootopia standard so the audience can experience the same sense of novelty as our characters.

When our heroes finally encounter their deepest personal truths, we arrive at the emotionally driven look. It strips away the complexity of previous scenes, using singular bold colors and limited value ranges to emphasize the clarity of an emotional reckoning. A little bit goes a long way, so we use it sparingly throughout the third act to create maximum visual impact.

In this film we wanted to imply a tangible camera that exists alongside our characters, so we gave the 3D layout a heightened physicality. You can feel the weight of the camera based on how it moves and the choices of the operator as they follow the subjects. We also employed natural lens effects like realistic depth of field, bokeh, and barrel distortion to further ground the camera in a believable physical space.
—Tyler Kupferer, Director of Cinematography, Layout

THREE PRIMARY VISUAL LOOKS



The Familiar | Out of Comfort Zone | Emotional Truth

←→

Naturalistic | Cinematic | Bold

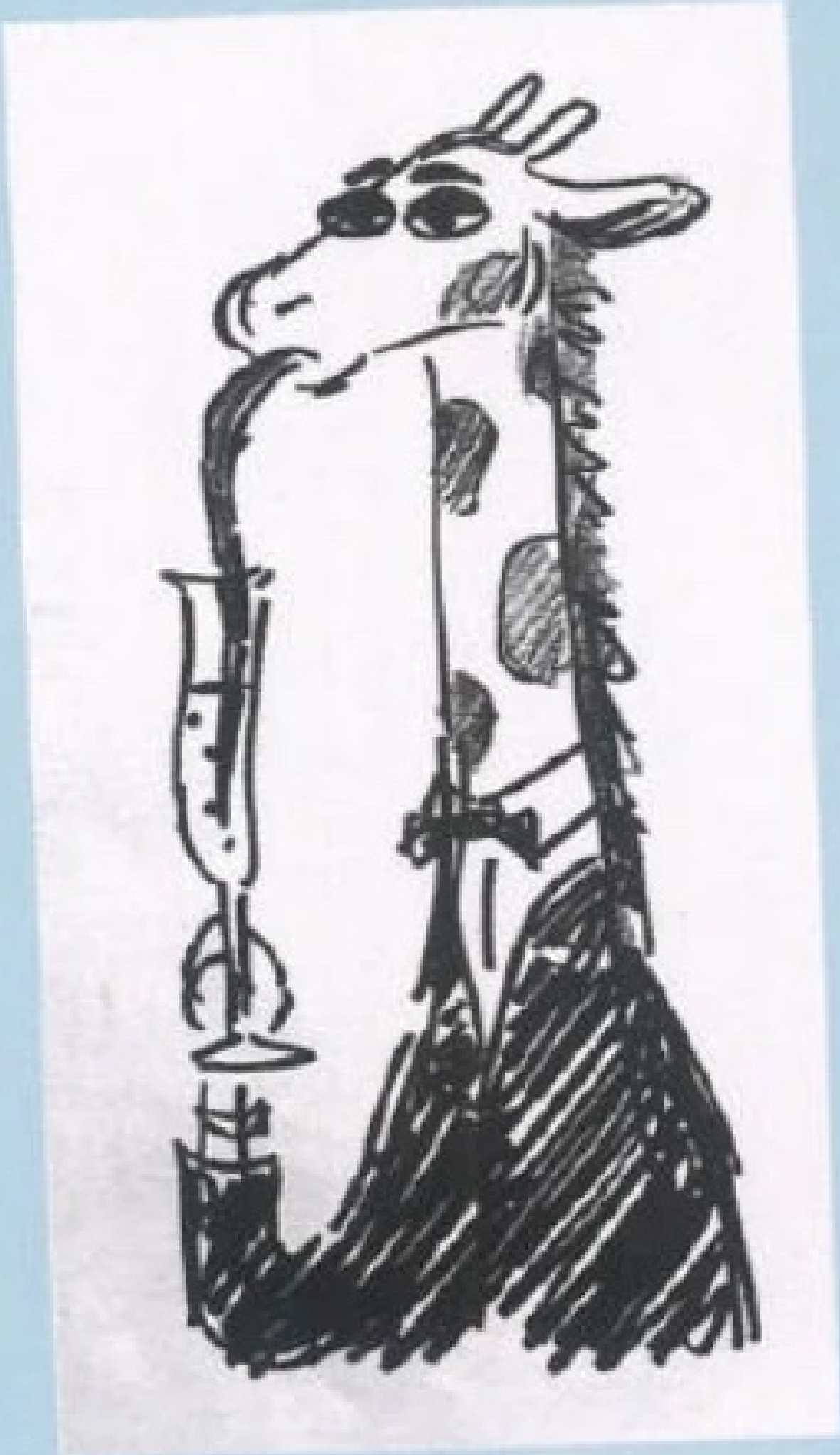
Griselda Sastrawinata-Lemay / digital

STORY JAMS

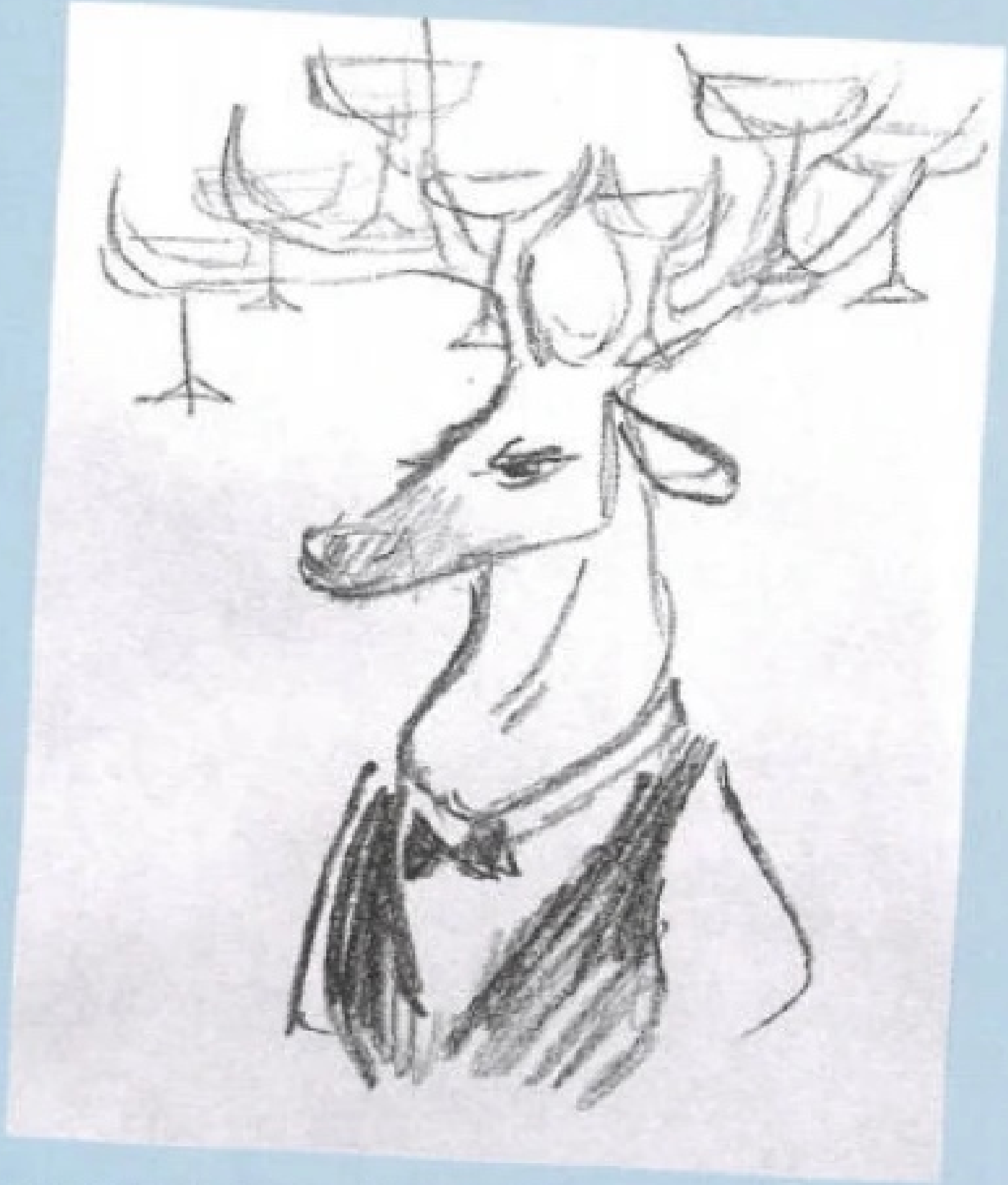
Story Jams provide a fun and collaborative space for our artists to doodle, share drawings, and come up with random or silly ideas without the pressure of having to create for the film. We put paper and pens out. We play music. And we let everyone do what they do best: create!
—Carrie Liao, Head of Story, and David VanTuyle, Story Supervisor

The *Zootopia 2* Story Team / photography by Erin Ong

The Gala

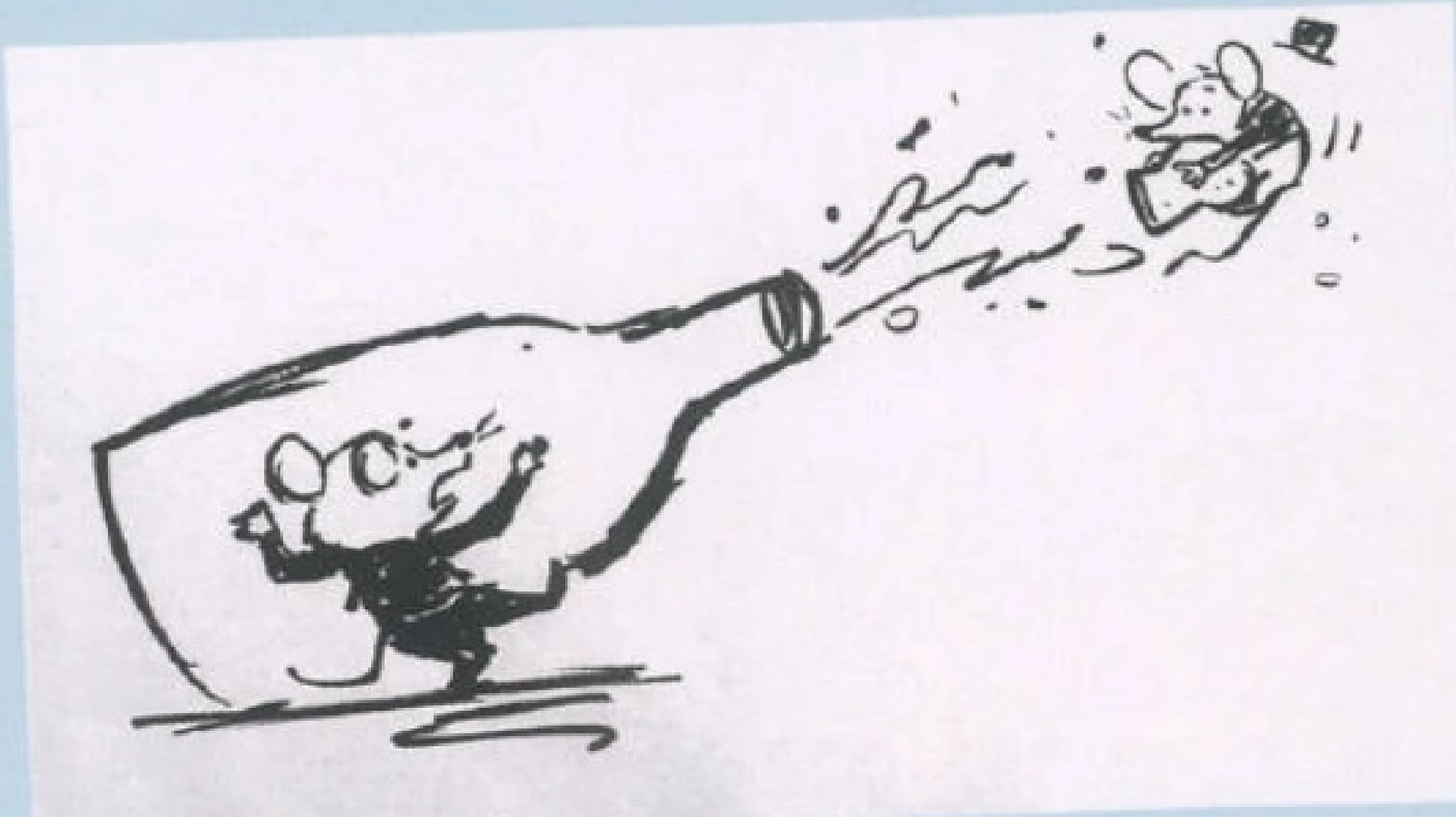


Hannah Leung / ink and pencil on paper

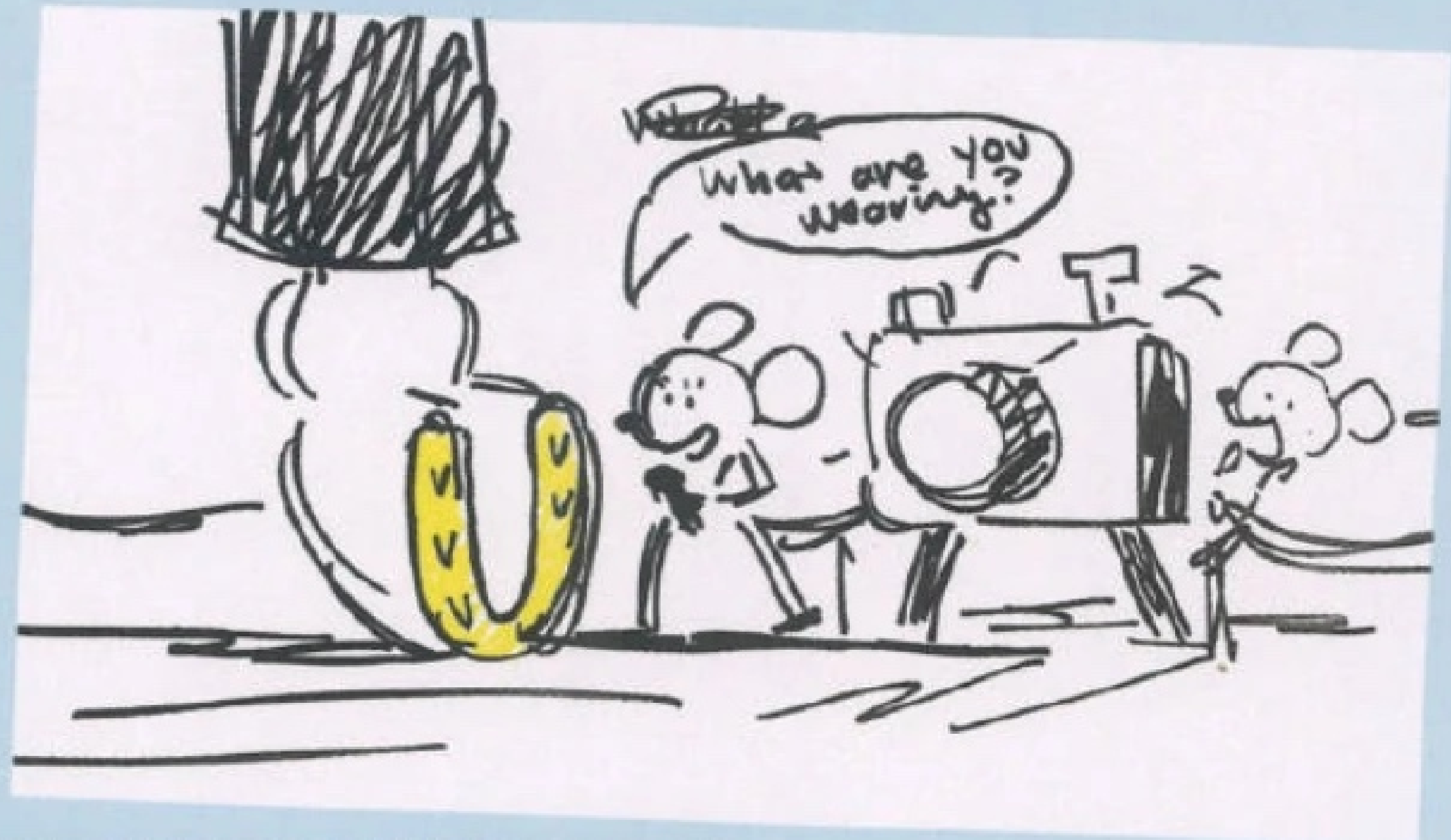


Will Patrick / pencil on paper

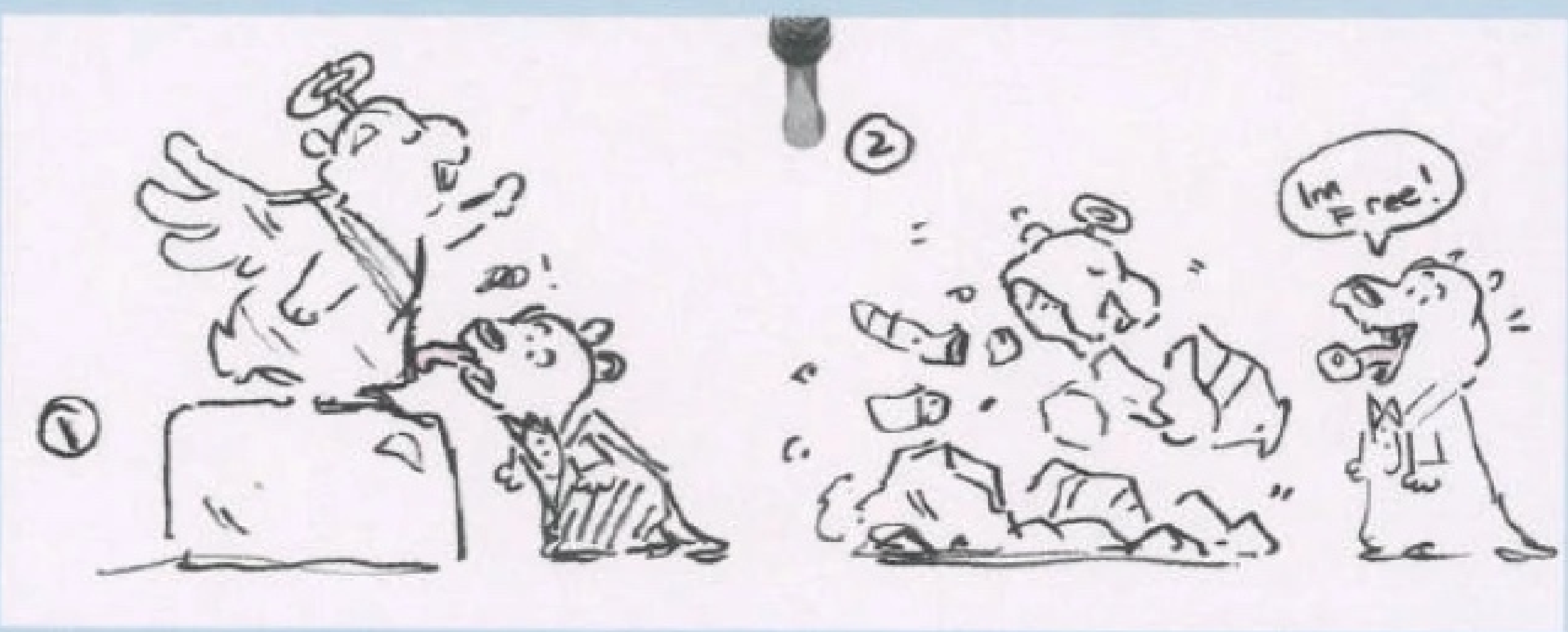
A Disney Animation story artist sketches in a Story Jams session / photography by Erin Ong



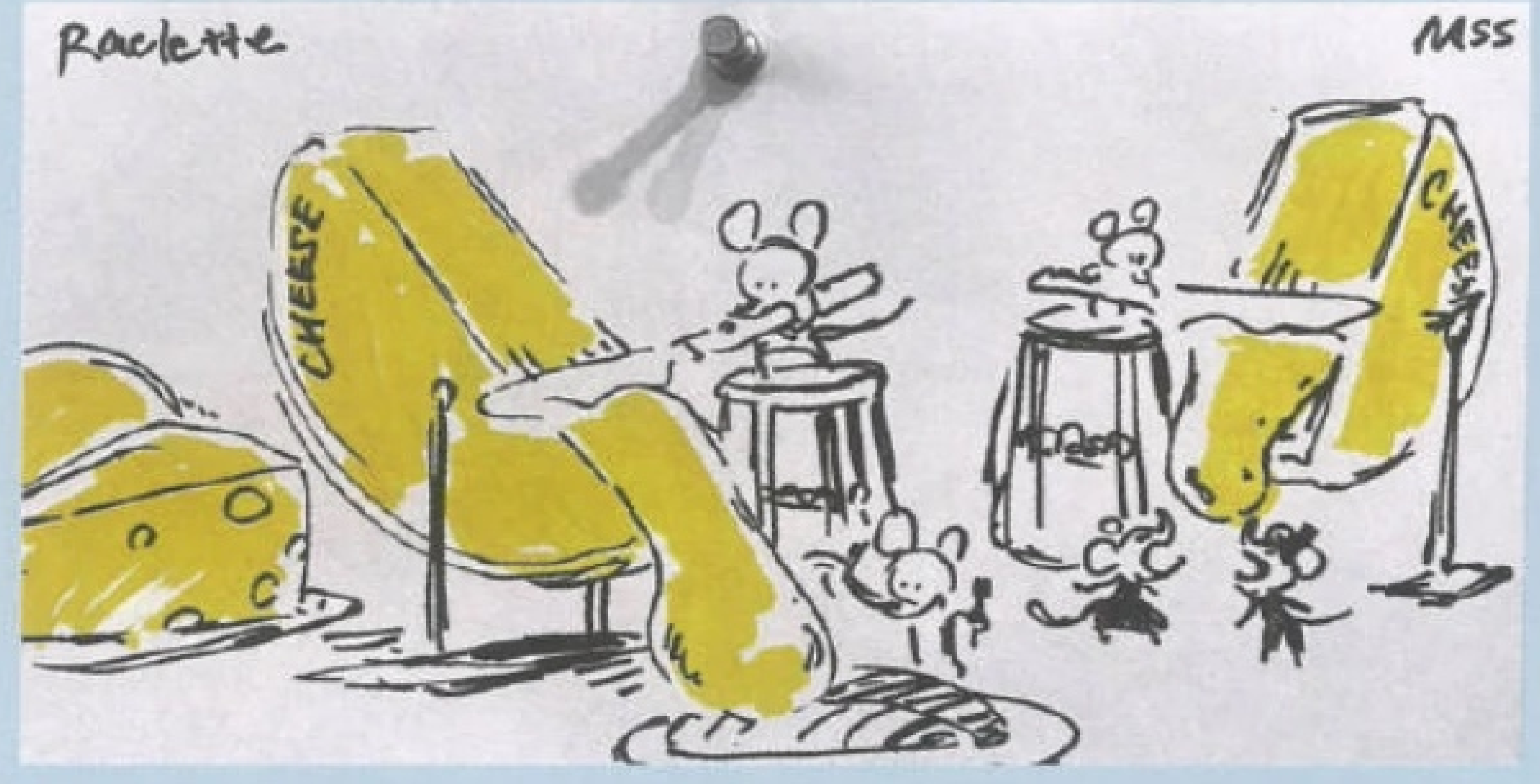
David VanTuyle / ink on paper


What are you wearing?

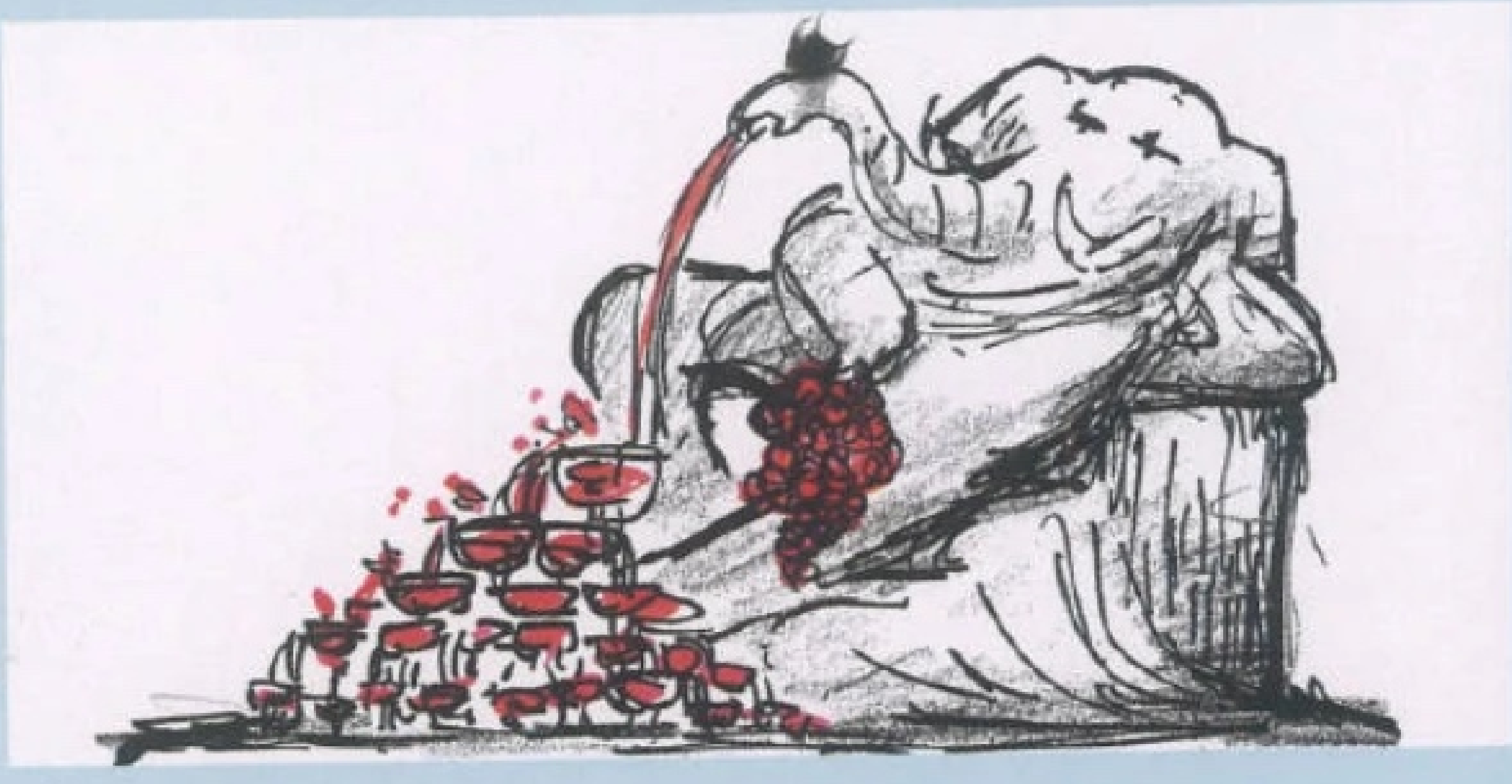
Hannah Leung / ink on paper



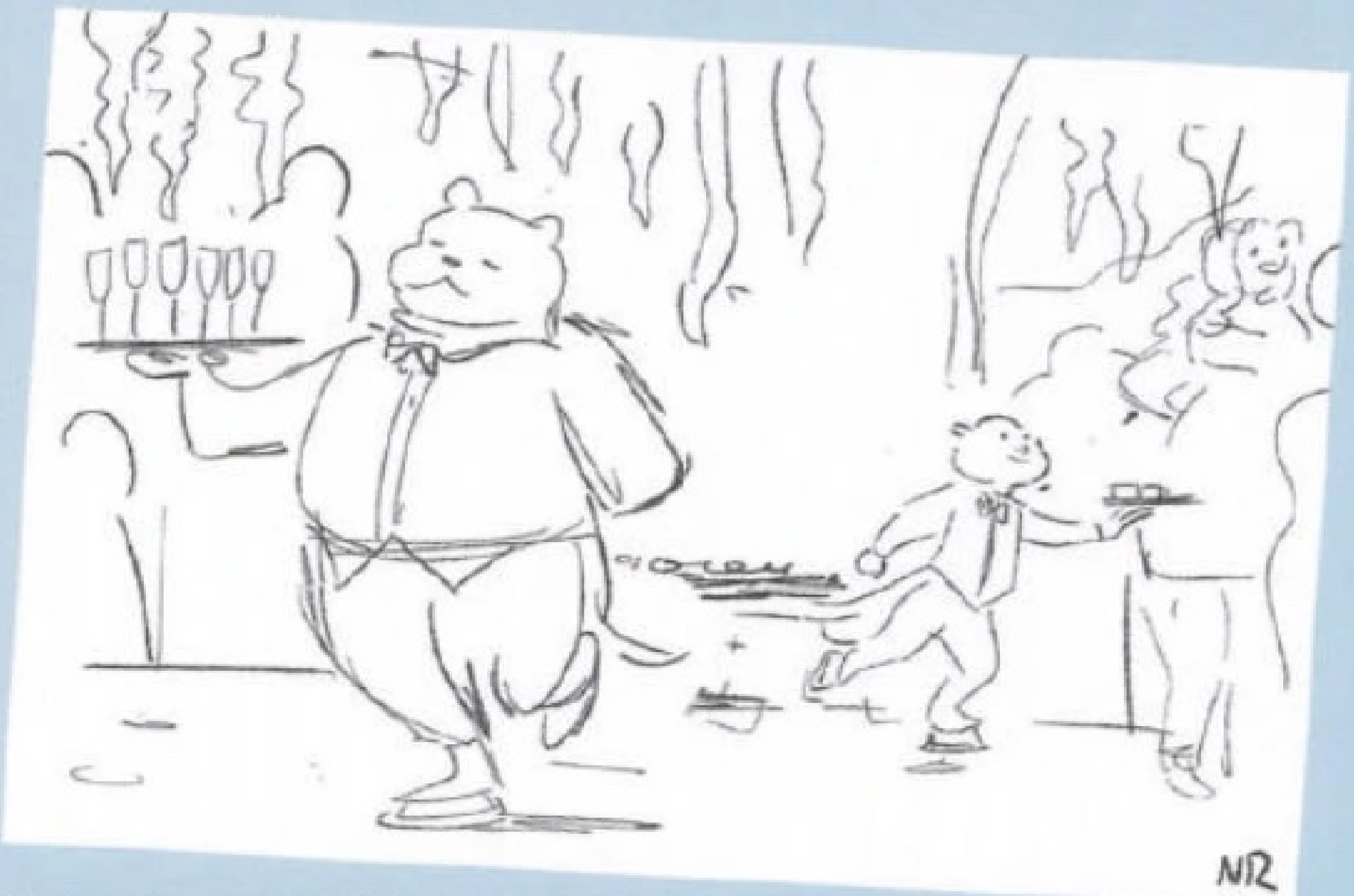
Melissa Sheng / ink and pencil on paper



Mai Shirai / ink on paper

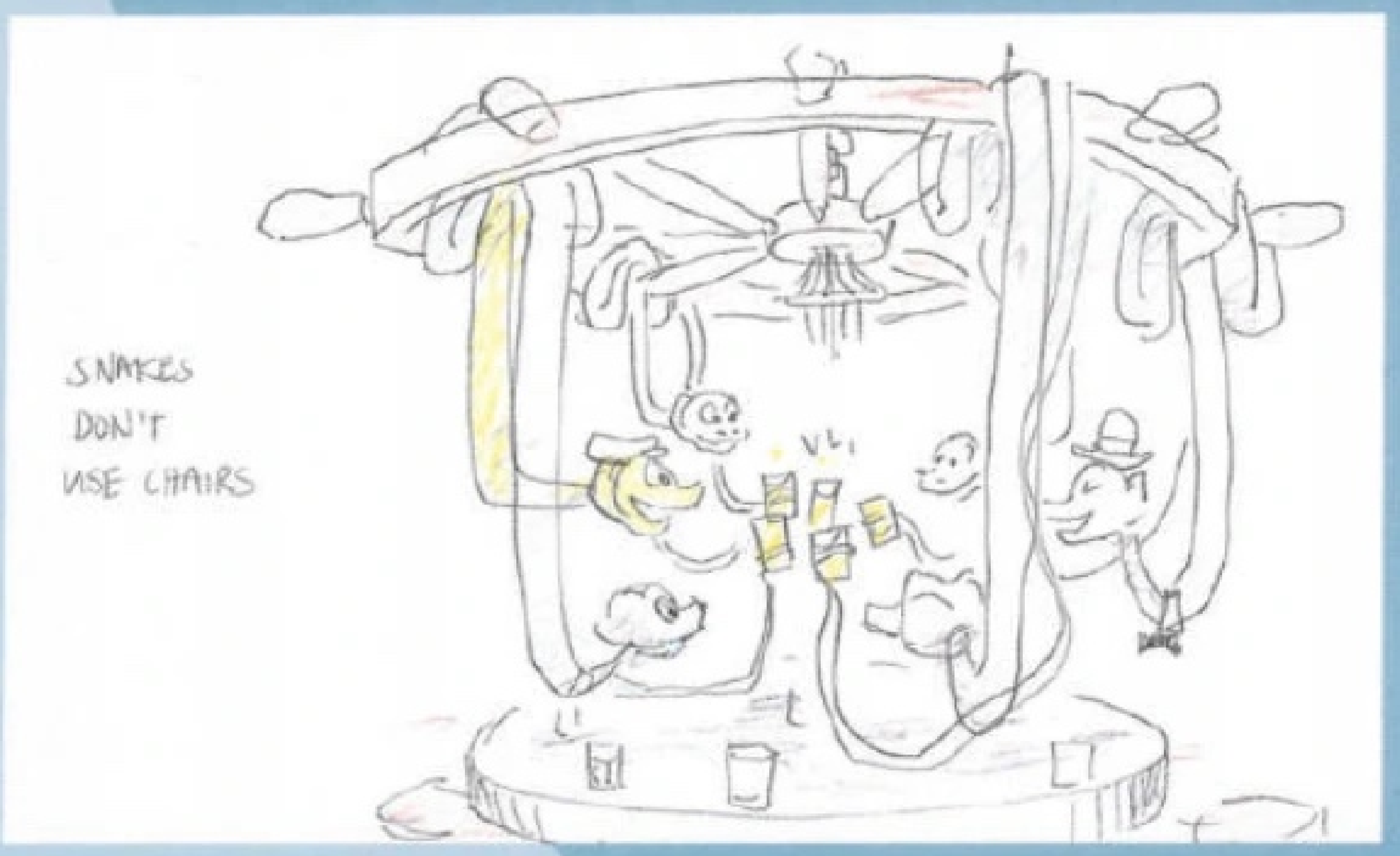


Carrie Liao / ink and pencil on paper

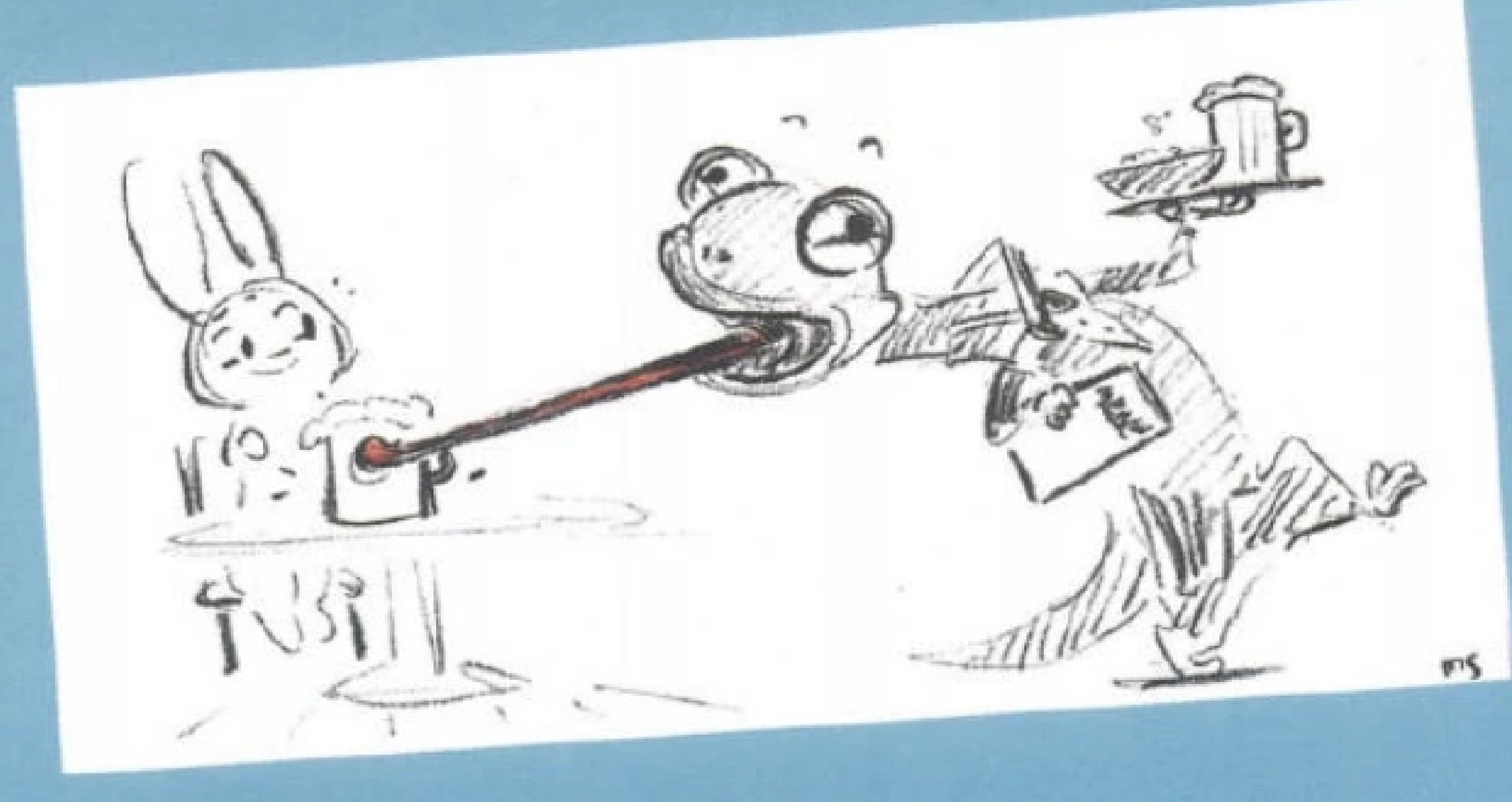


Noor Rasoul / ink on paper

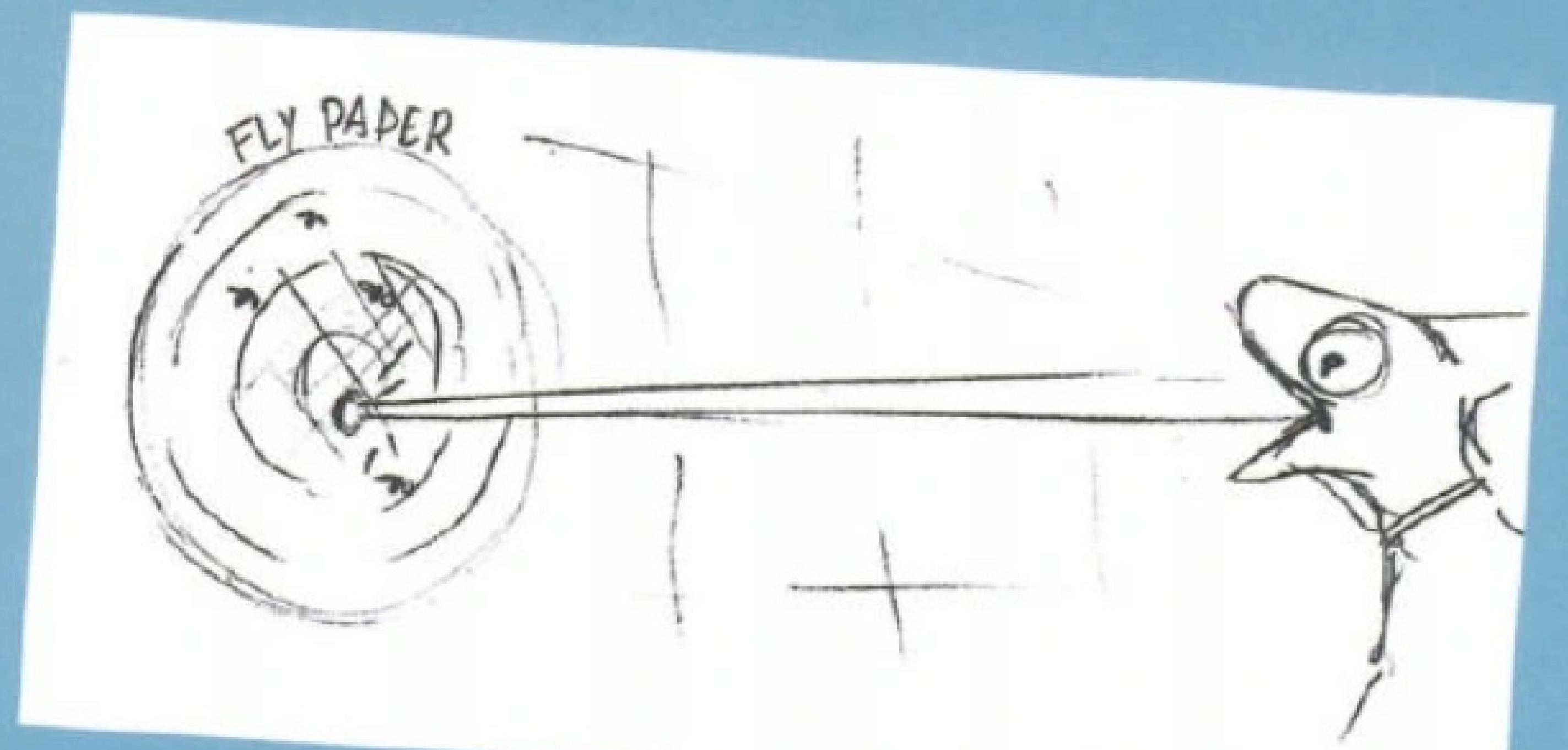
Reptile Speakeasy


SNAKES
DON'T
USE CHAIRS

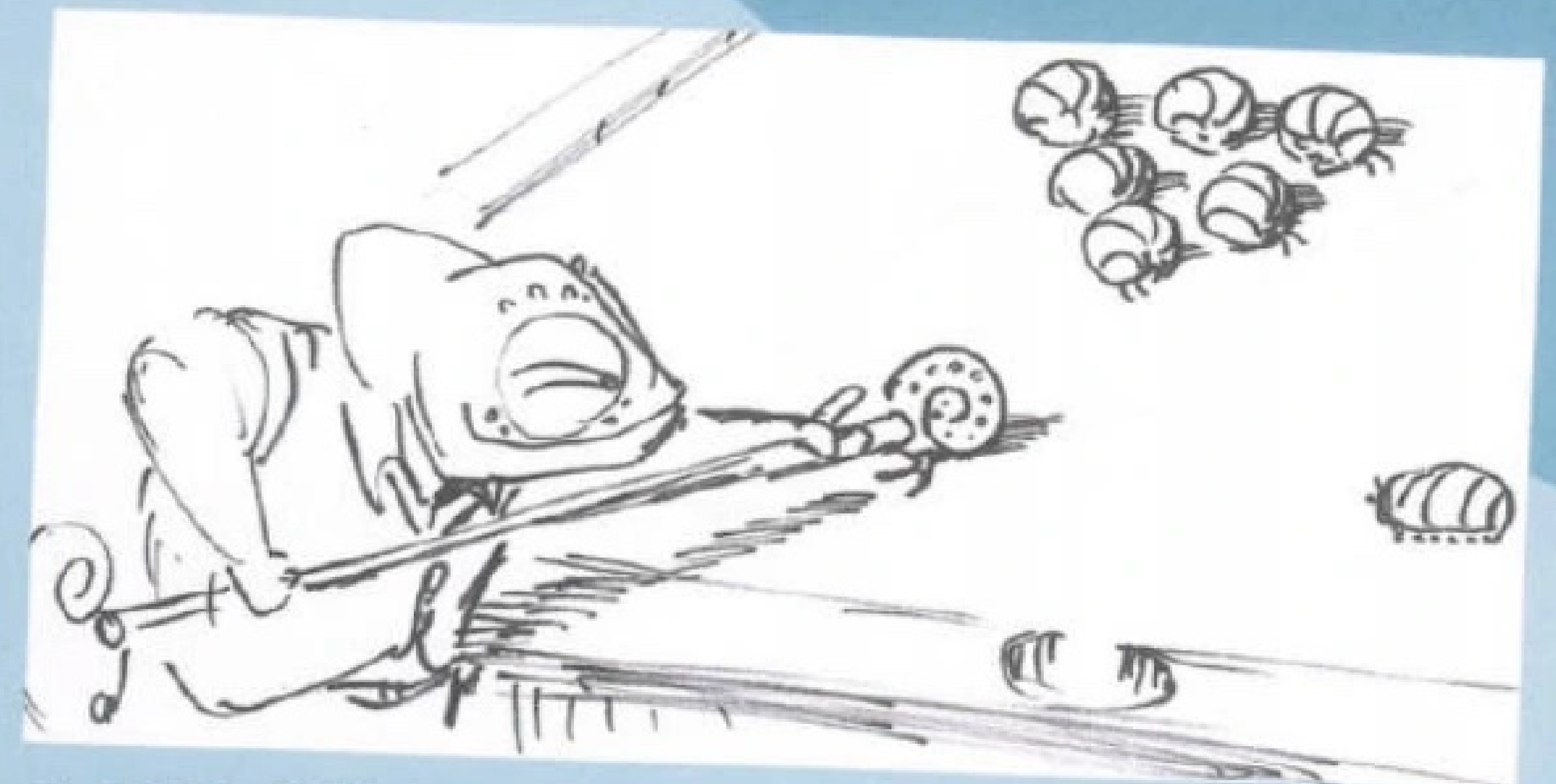
Allen Ostergar / pencil on paper



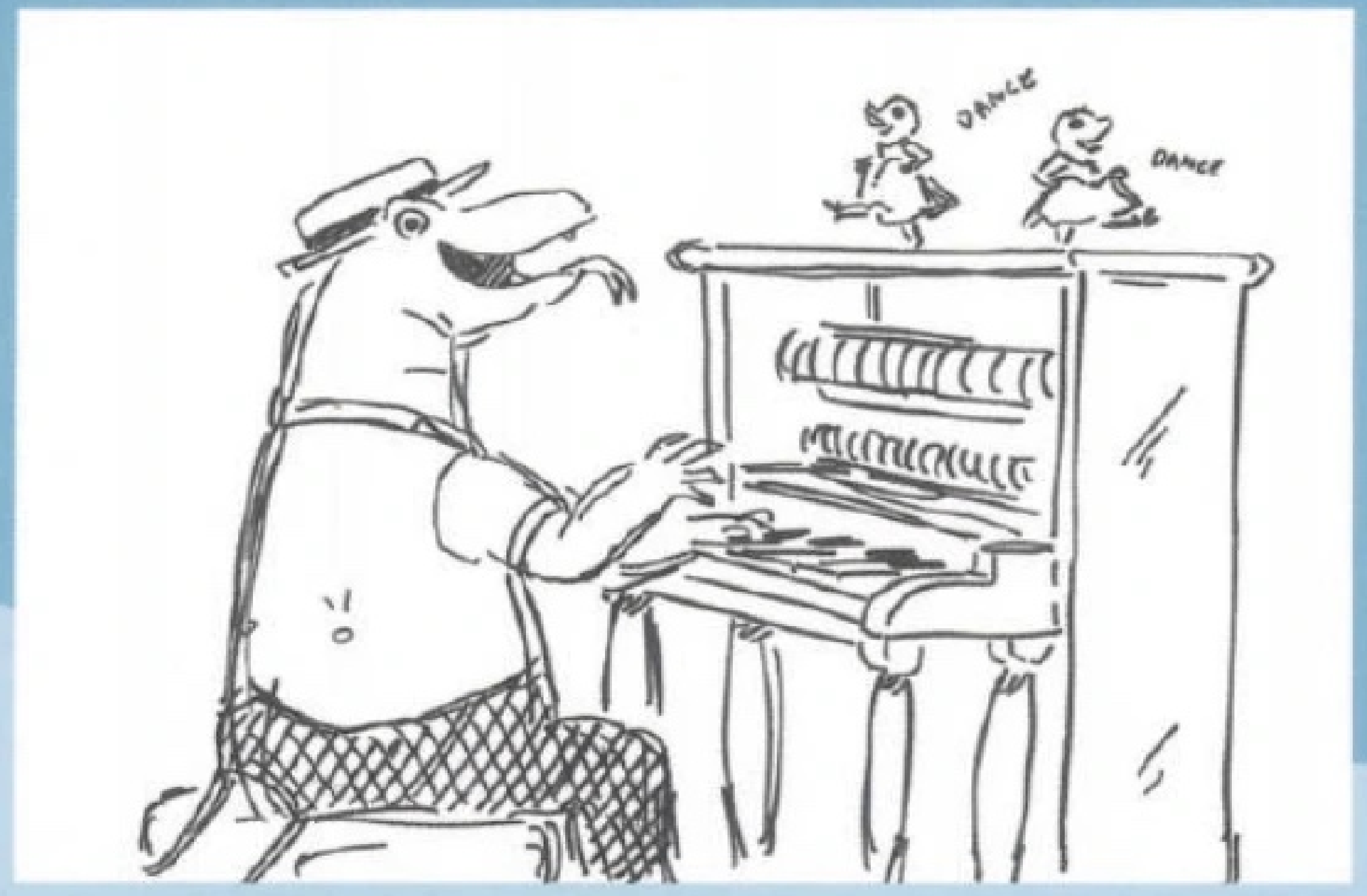
Melissa Sheng / pencil on paper



Will Patrick / pencil on paper



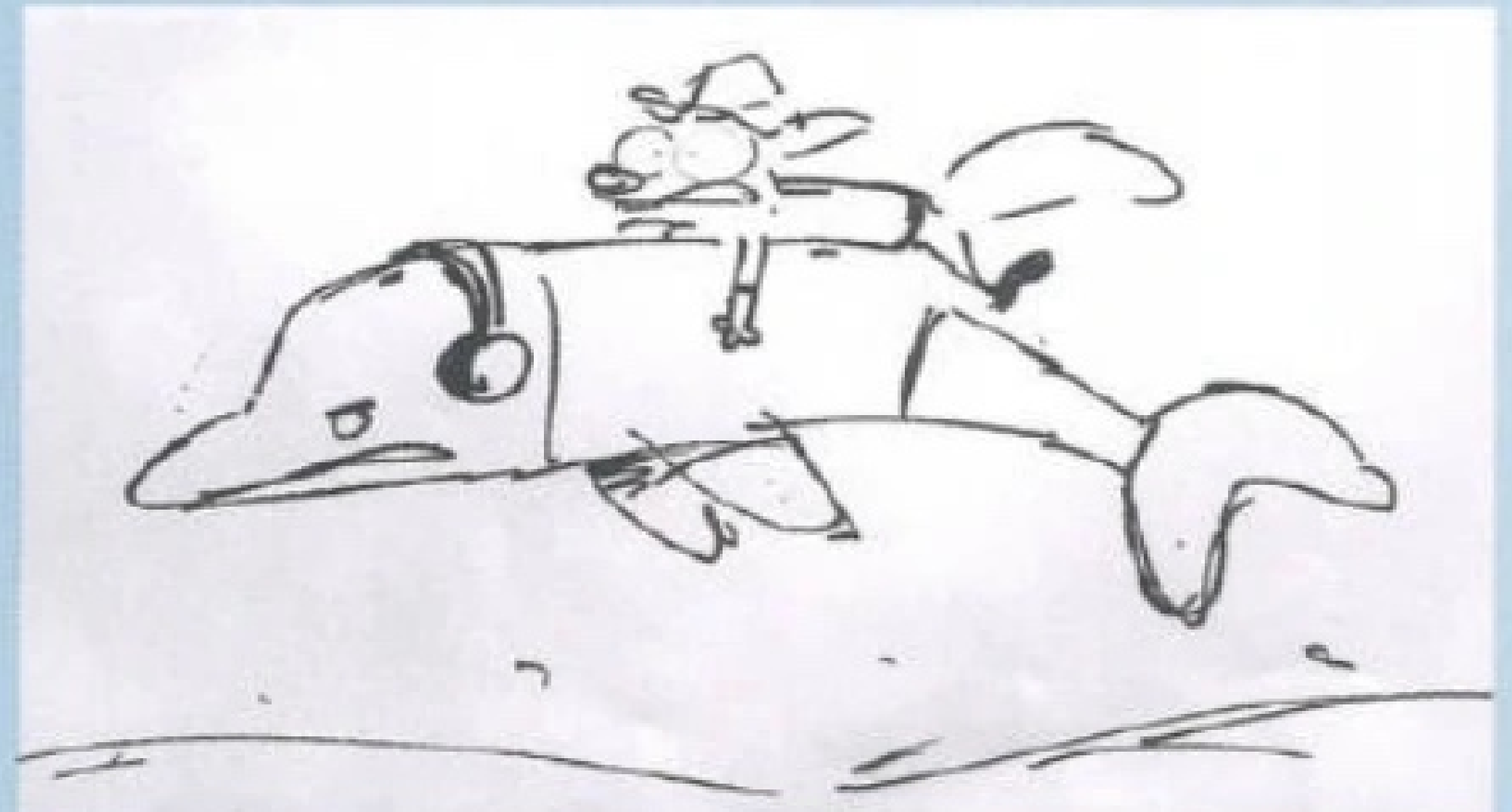
Mai Shirai / ink on paper


DANCE
DANCE

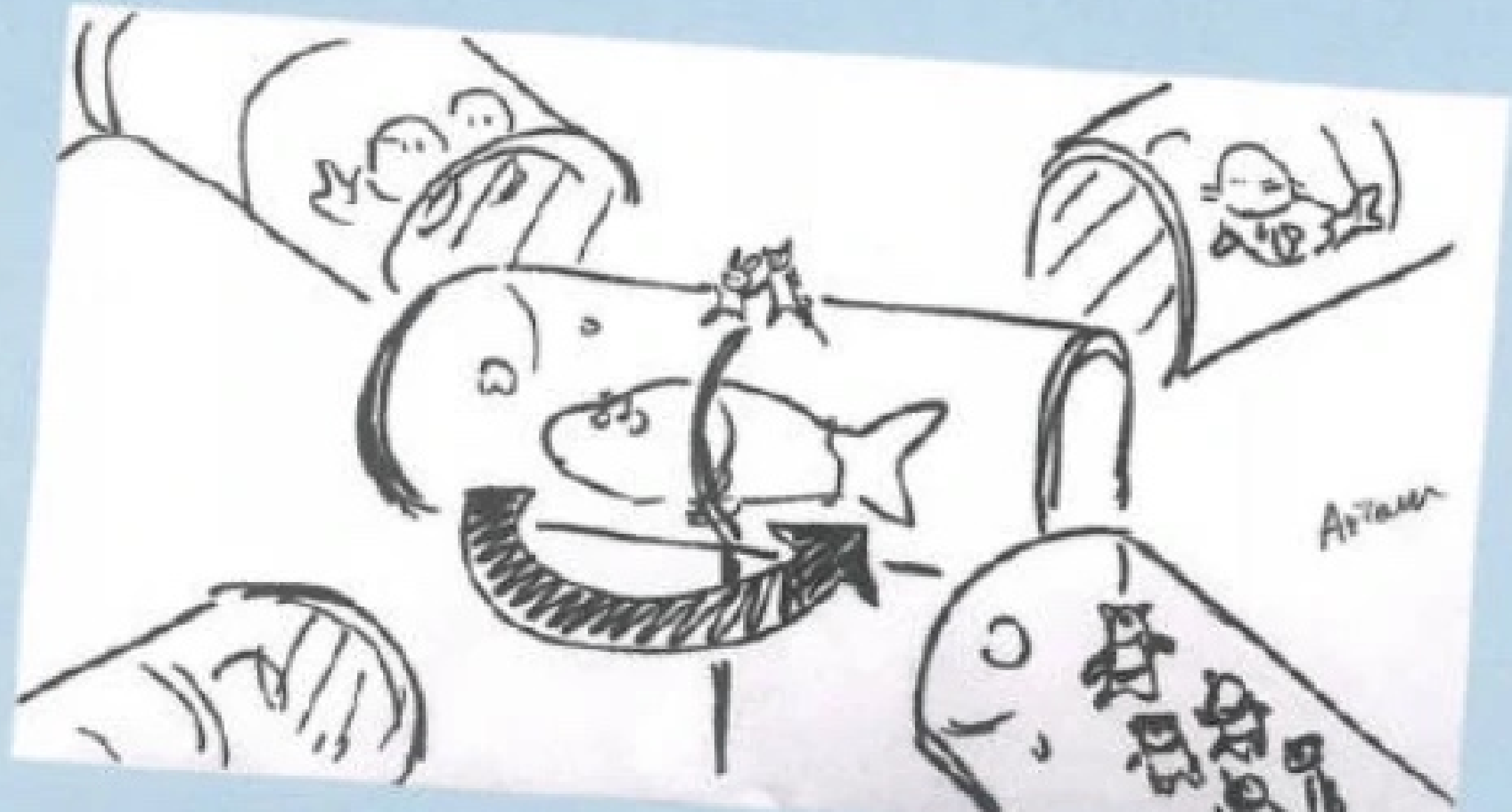
Hannah Leung / ink on paper

Story artists present at a Story Jam / photography by Erin Ong

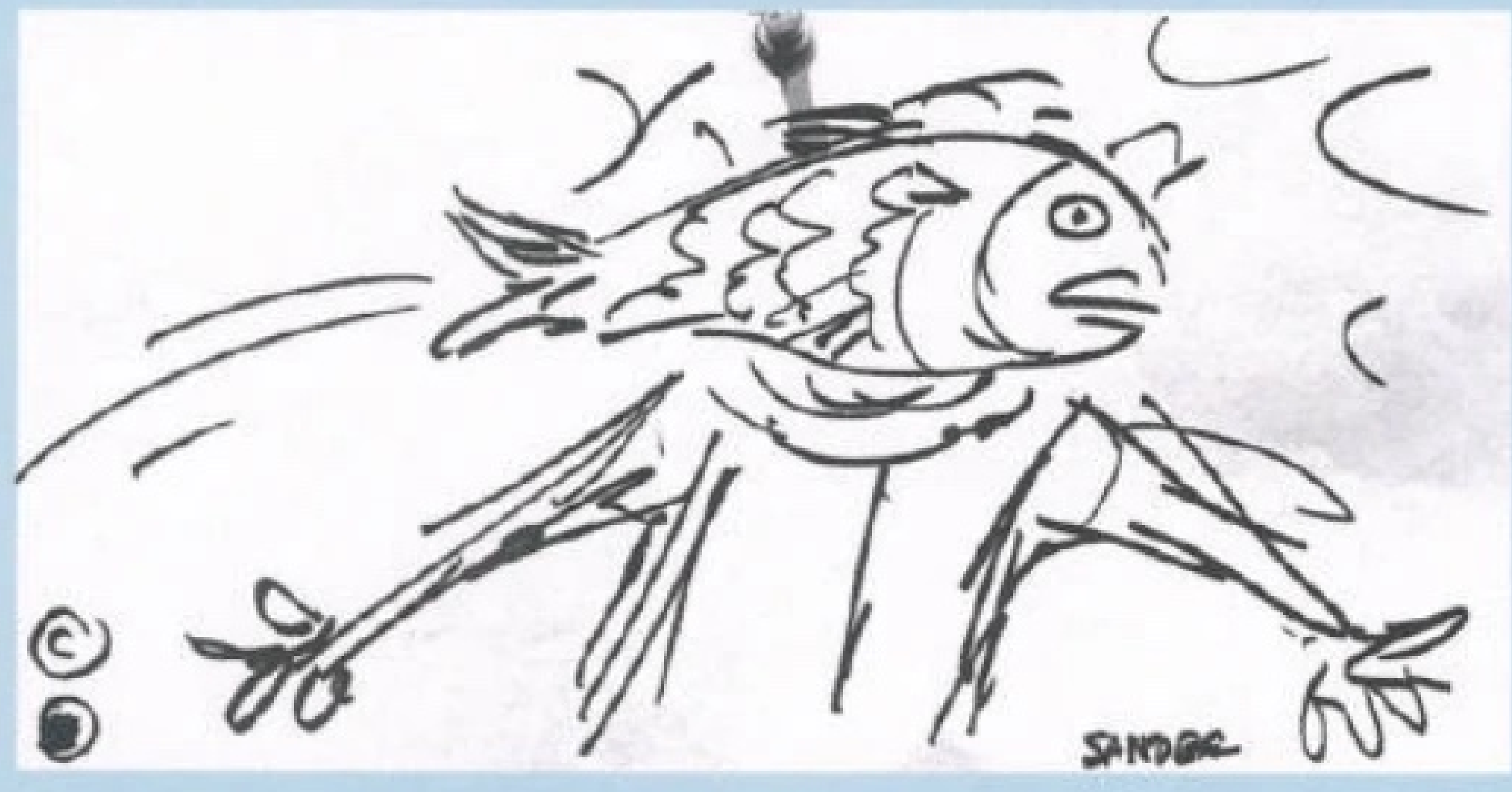
The Marsh Market



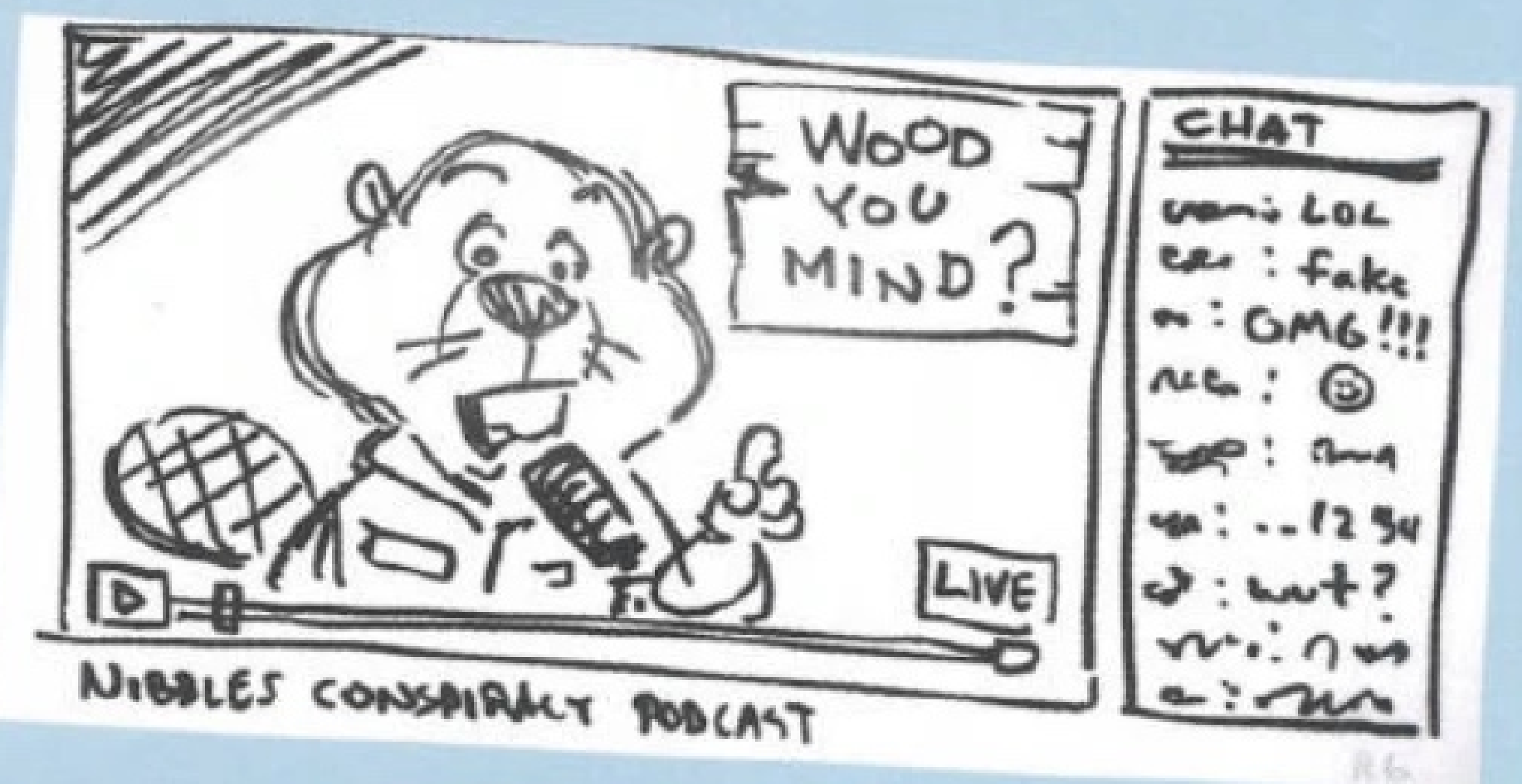
Stephanie Rizo Garcia / ink on paper



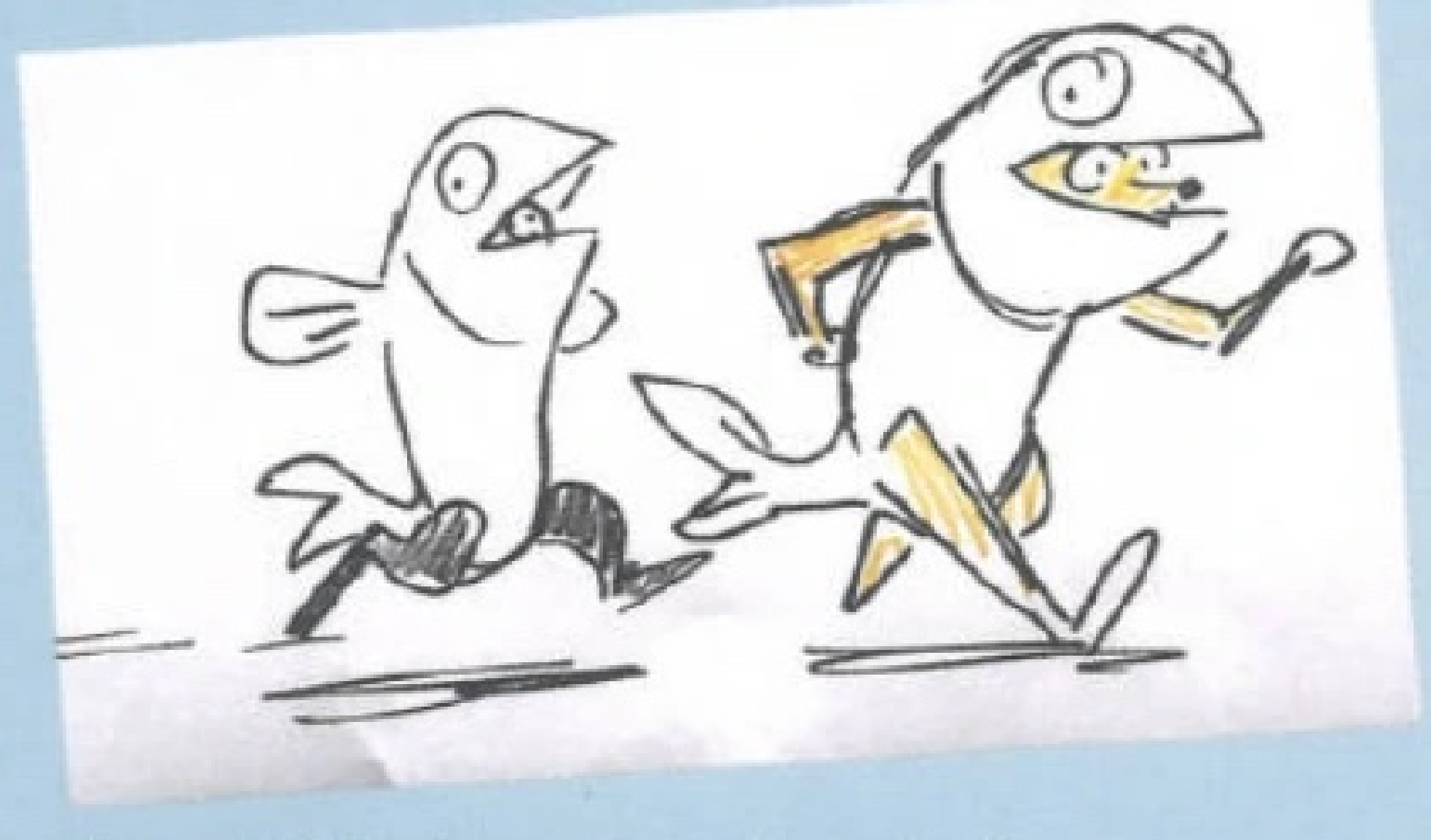
Ariana Oh / ink on paper



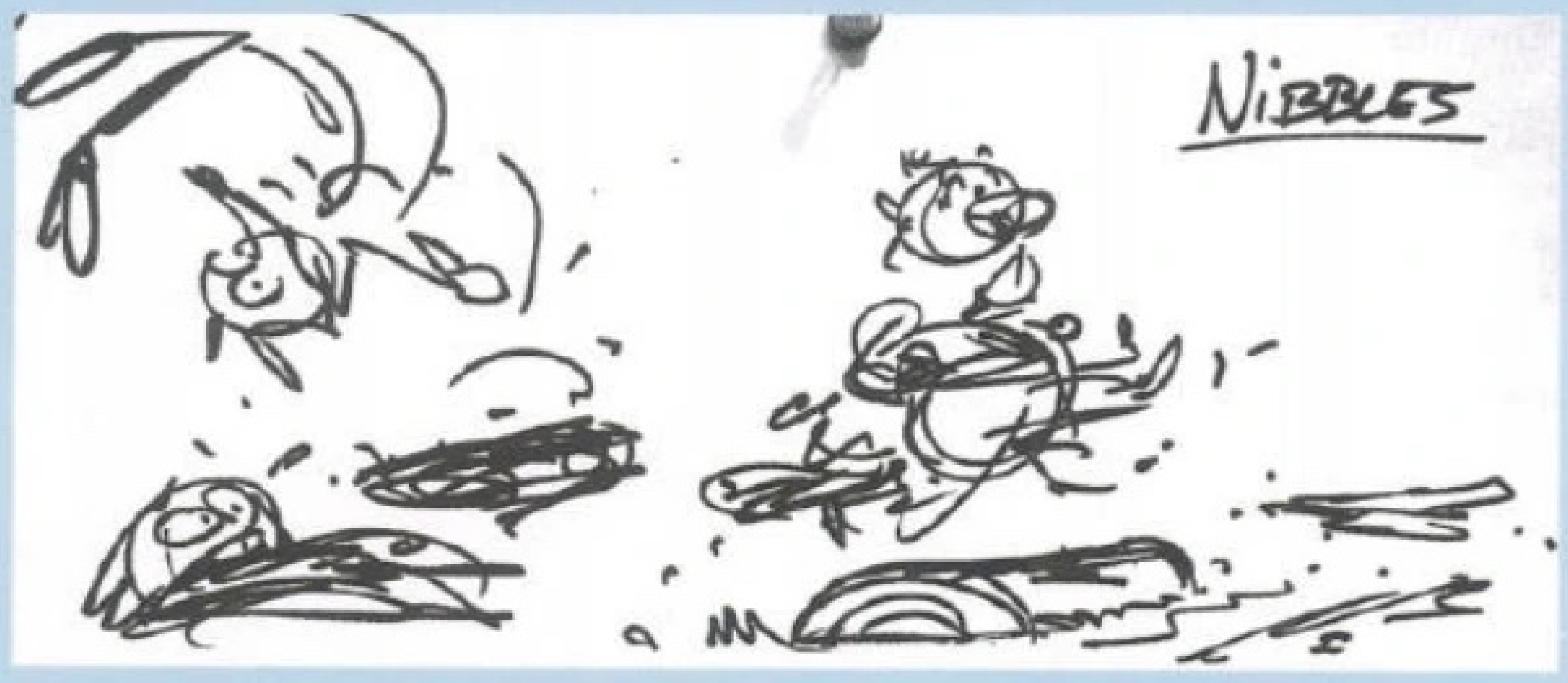
Sandeepan Chanda / ink on paper


WOOD YOU MIND?
LIVE
NIBBLES CONSPIRACY PODCAST
CHAT
LOL
fake
OMG!!!
wut?

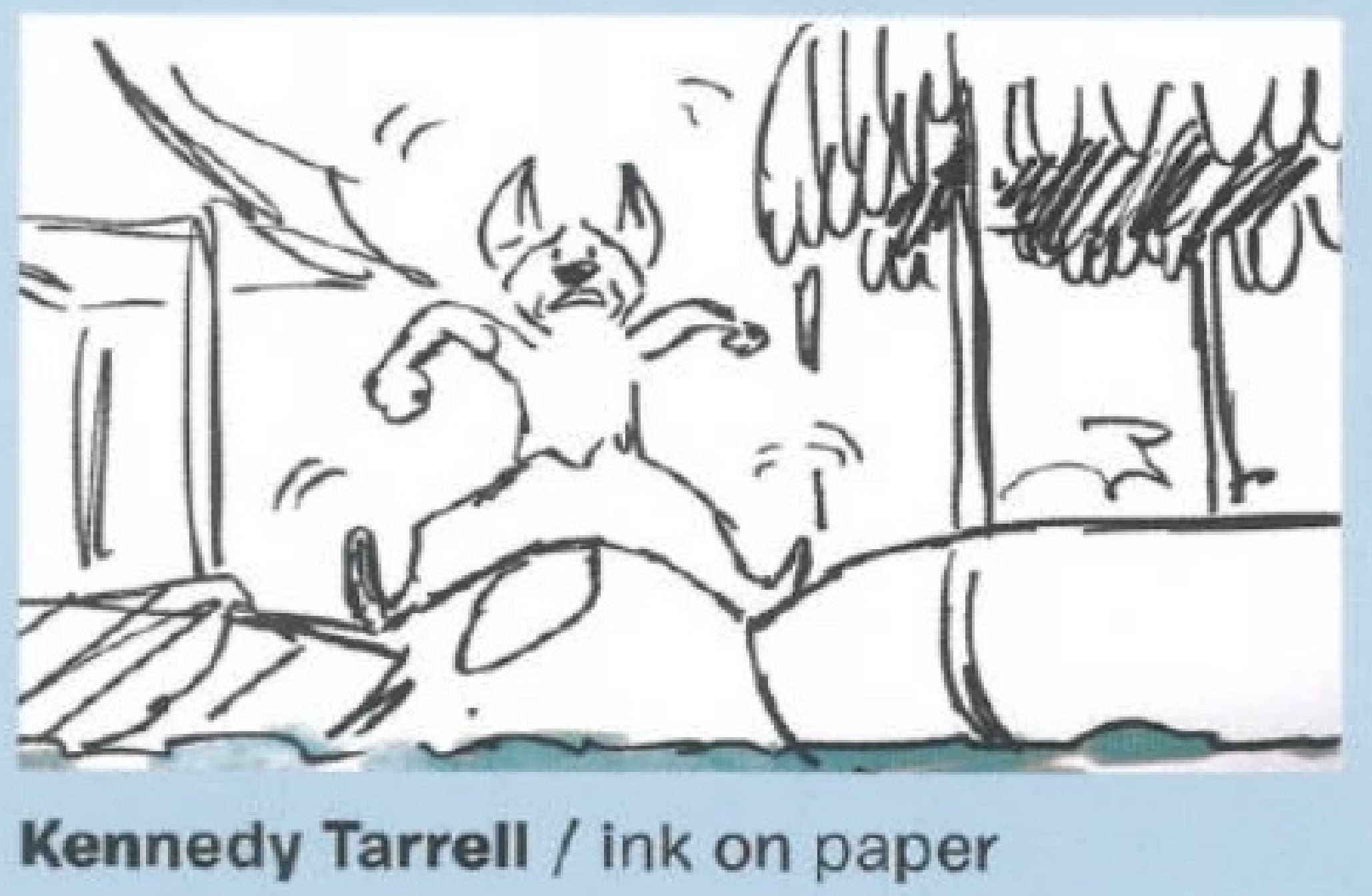
Ryan Green / ink on paper



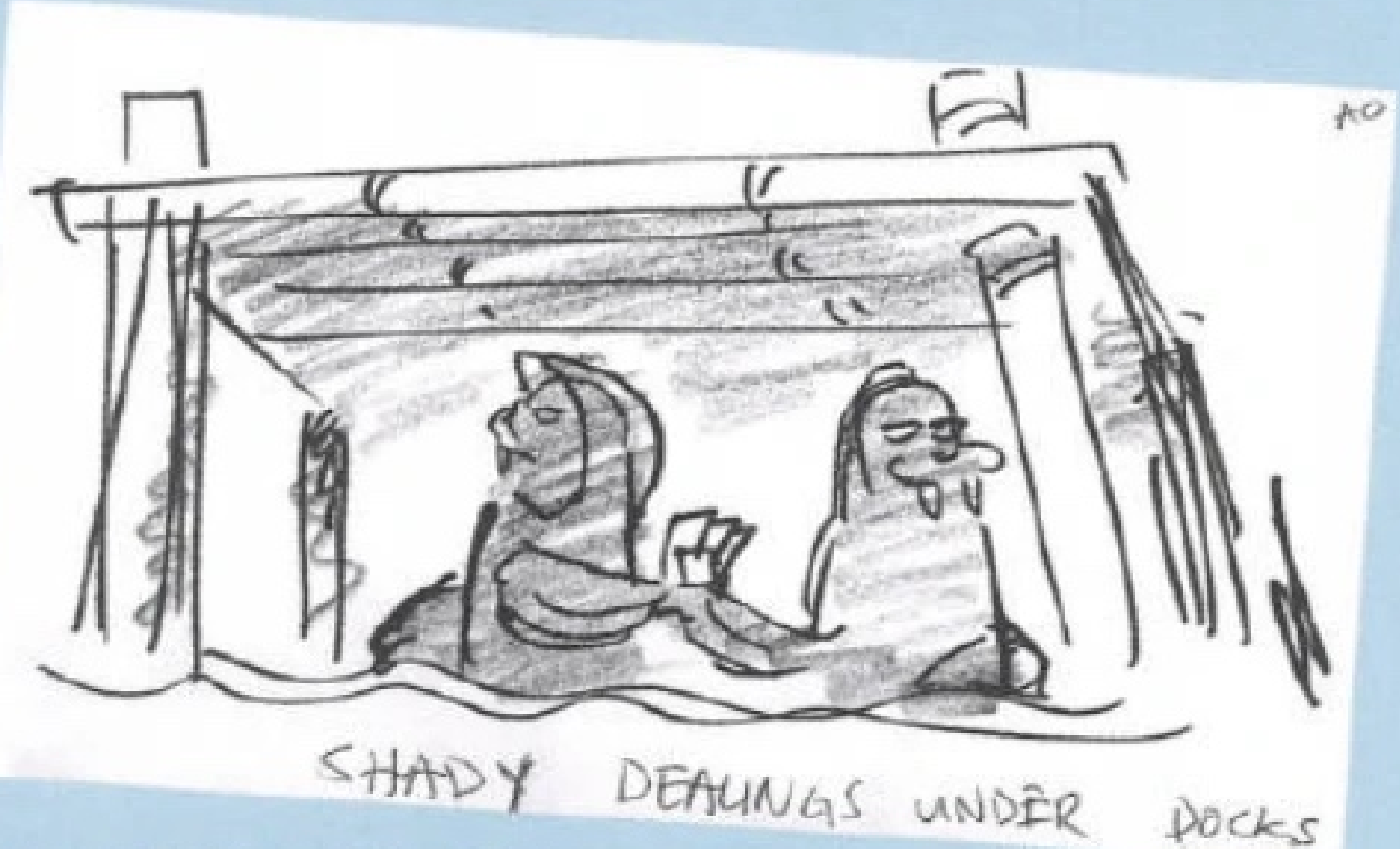
Teny Aida Issakhanian / ink and pencil on paper



Normand Lemay / ink on paper



Kennedy Tarrell / ink on paper


AO
SHADY DEALINGS UNDER DOCKS

Allen Ostergar / ink and pencil on paper

Just as Judy and Nick learn that seeing and accepting their differences makes them not only better partners but also closer friends, maybe in our own world, we can begin to see that our differences don't have to divide us. Rather, if we let them, maybe they can even bring us together and make us stronger.
—Yvett Merino, Producer

ACKNOWLEDGMENTS

Cory Loftis / digital

It is an immense privilege to tell the tale of *Zootopia 2*'s visual development from idea to screen. Thank you to Jared Bush, Byron Howard, Yvett Merino, and Cory Loftis for the opportunity of a lifetime to witness your creative process and share some of it with the world.

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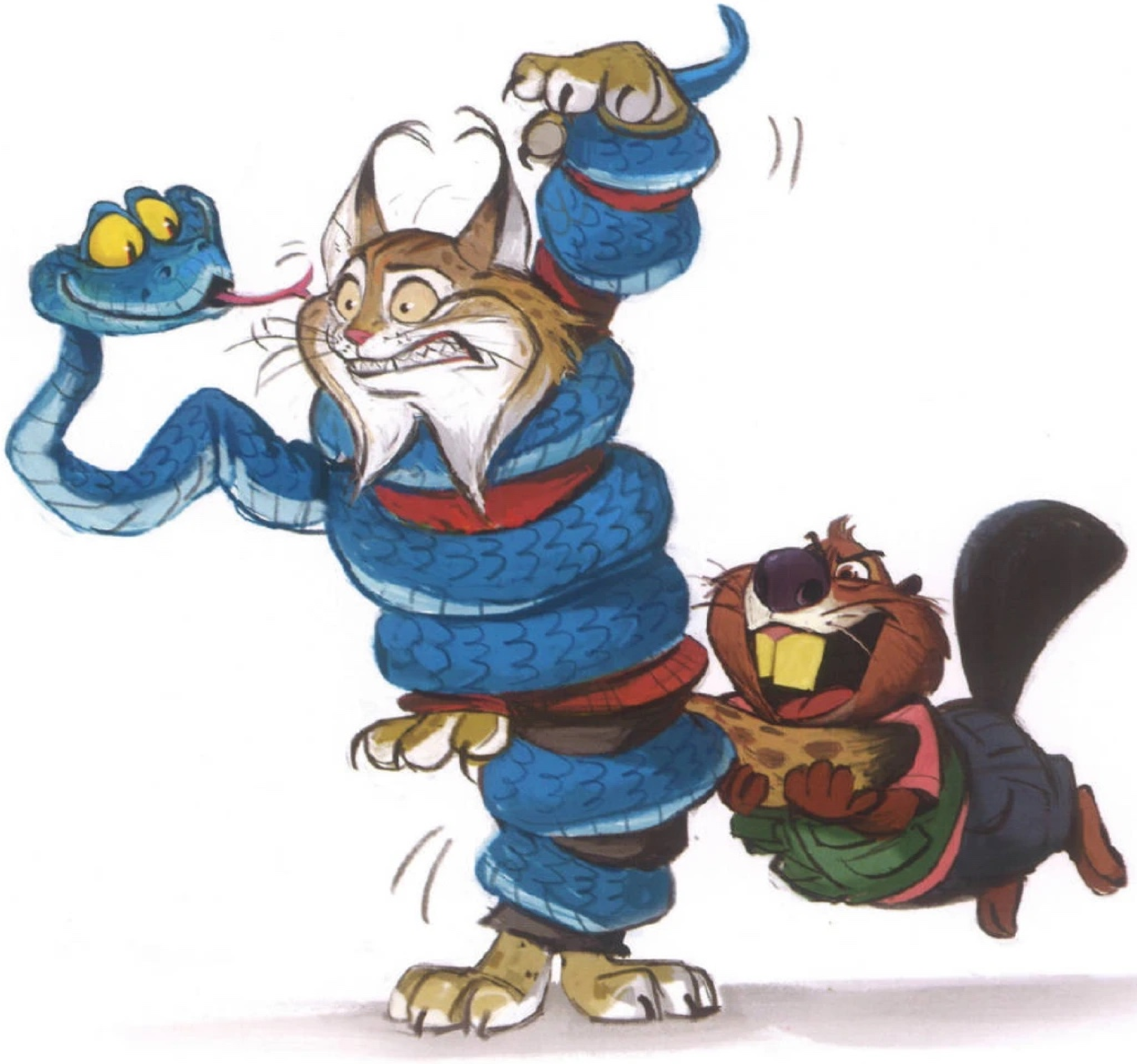
Thank you to everyone at Walt Disney Animation Studios for your enthusiasm, energy, and creativity. It is a joy telling stories with you.

And finally, thank you to my sun that always shines and to the greatest pup there is, my bestest girl, Kea. You both make my world the most wonderful place to be.



Sang Jun Lee / digital